

THE
HARSHACARITA
OF
BĀṆABHAṬṬA

(Text of Ucchvāsas I-VIII)

EDITED

With an Introduction and Notes

by

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Introduction.

I Personal History of Bâna.

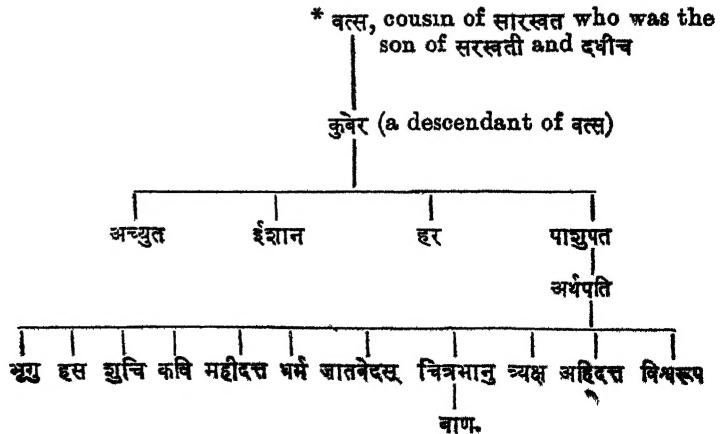
About the personal history of Sanskrit authors and especially poets, our knowledge is generally very meagre. In the case of many Sanskrit poets, we know next to nothing beyond their names. Around the names of some (e g Kâlidâsa), tradition has been busy in weaving such fanciful and bewildering stories that it is no easy task to separate the solid grain of truth from the chaff. In the case of some, the meagre account of themselves contained in their own works has to be eked out with information derived from contemporary or subsequent records in literature, grants and inscriptions. There are a few who have left to posterity a tolerably full account of themselves in their works*. Bâna perhaps stands at the head of such Sanskrit authors. To his Kâdambarî is prefixed a brief account of his family. But in his Harshacharita, we find a much fuller account of his ancestors and himself. The first two Uchchhvâsas of the Harshacharita are taken up with the history of Bâna's forefathers and Bâna himself. The personal narrative is continued even in the third Uchchhvâsa. Space does not permit us to give in detail a full account of Bâna as gathered from the Harshacharita. We propose to dwell upon only a few salient points of the narrative of Bâna's personal history.

The genealogical tree of Bâna's family as constructed

* In this connection we may mention Bilhana and Man-
kha, who, in the Vikramankadevacharita and the S'rikantha-
charita respectively, furnish a full account of their lives, their
contemporaries &c

from the Harshacharita* is given in the footnote below In the introductory verses to the Kâdambarî the genealogy is given as follows Kubera was a Brâhmana of the Vâtsyâyana gotra and was honoured by many Gupta kings His son was Arthapati, whose son was Chitrabhânu who was Bâna's father The 'student will notice that in this narrative, Pâs'upata, who appears to have been the great-grand-father of Bâna, if we are to rely upon the Harshacharita, is omitted It is strange that Bâna (or his son who is supposed by some to have written the introductory verses to the Kâdambarî) should have forgotten his own great-grand-father The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pâs'upata were not to be found in the Mss used for preparing the printed editions of the Kâdambarî

The progenitor of Bâna's family, Vatsa, lived in a place called Pritikûta on the banks of the Hiranyabâhu, otherwise called S'ona Bâna's mother, Râjadevî, died while he was yet a child He was all the more dear to his father, who was a very mother to him Bâna had the misfortune to lose his father when he was about fourteen years old Bâna tells us that he thereafter led a wandering life He mentions as the



companions of his wanderings a number of persons* Although Bâna had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries After finishing his wanderings in which he gathered a rich harvest, of wisdom and experience, he returned to his native place Brâhmanâdhivâsa (or Prîtikûta) with broadened sympathies and a widened outlook

One day in the height of summer, when Bâna sat in his house after the midday meal his cousin (born of a S'ûdra woman) Chandrasena ushered in a courier who brought a letter from Krishna, a brother (cousin) of Emperor Harsha. In the letter Krishna referred Bâna to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was — "Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bâna) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the emperor's court without delay."

After a good deal of misgiving as to how he would be received at the court of Harsha, Bâna performed some auspicious rites and set out from his native place Prîtikûta. On the third day he reached the camp of Harsha which was then on the Ajnâvatî near the town Manitâra.

* "अभवश्चास्य वयसा समाना सुहृद् सहायाश्च । तथा च । आतरो पारशवौ चन्द्रसेनमातृषणौ, भाषाकविरीशान पर मित्र, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारवाणवासवाणौ, वर्णकविर्वैणीभारत, प्राकृतकृतकुलपुत्रो वायुविकार, बन्दिनावनङ्ग बाणसचिवाणौ, कात्यायनिका चक्रवाकिका, जाङ्गलिको मयूरक, ताम्बूलदायकश्चण्डक, भिषक्पुत्रो मन्दारक, पुस्तकवाचक सुहृष्टि, कलादश्यामीकर, हैरिक सिन्धुषेण, लेखको गोविन्दक, चित्रकृद्दीरवर्मा, पुस्तकुकुमारदत्त, मार्दङ्गिको जीमूत, गायनौ सोमिलग्रहादिलौ, सेरन्धी कुरङ्गिका, वाशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायो दर्दुरक, सबाहिका केरलिका, लासकयुवा ताण्टविक, आक्षिक आखण्डक, कितवो भीमक, शैलालियुवा शिखण्डक, नर्तकी हरिणिका, पाराशरी सुमति, क्षपणको वीरदेव, कथको जयसेन, शैवो वक्रवोण, मन्त्रसाधक करालः, अक्षुरविवरन्यसनी लोहिताक्ष, धातुवादविद्विहङ्गम, दार्दुरिको दामोदर, ऐन्द्रजालिकश्चकोराक्ष, मस्करी ताम्रचङः ।"

When Bâna was presented to Harsha who had with him the son of the king of Mâlva, the emperor received him at first with mock signs of anger, but afterwards showed him much favour. After basking in the sunshine of royal favour, Bâna returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudrishti entertained him with a recital of the Vâyupurâna. Then the bard Sûchibâna recited two verses (Âryâs), which pointedly referred to the life of Harsha. All were charmed and Bâna's cousins (sons of his paternal uncles), Ganapati, Adhipati, Târâpati and S'yâmala, looked at one another and the youngest of them, S'yâmala, made bold to ask Bâna to tell them from the beginning the wondrous story of Harsha's life. Bâna expressed his inability to do justice to the mighty deeds of the emperor and, as the day was far advanced, began the narrative the next morning.

Here ends the autobiographical part of the Harsha-charita with which alone we are concerned at present.

As to the later stages of Bâna's life we have no account left. He died leaving his romance of Kâdambari unfinished. Bâna's son tells us in the introduction to the Uttarabhâga that he finished the Kâdambari as a work of filial duty and not out of pride* Dr Buhler says that the name of Bâna's son was Bhûshanabâna†. In some MSS of the Kâdambari, the son is called Pulinda‡ or Pulina. Dhana-pâla, while praising Bâna in his introduction to the Tilaka-manjari, seems to suggest that Pulinda was the name of his son§

* “याते दिव पितरि तद्वचसैव सार्यं विच्छेदमाप मुनि यस्तु कथाप्रबन्ध । दु ख सता तदसमाप्तिकृत विलोक्य प्रारब्ध एव स मया न कवित्वदर्पात् ॥”

† See Dr Peterson's Introduction to Kâdambari p 40

‡ Vide Prof S R Bhandarkar's report on the search for MSS 1904-5, 1905-6 p 39, see also Dr Stein's catalogue of Sanskrit MSS at Jammu p 299

§ केवलेऽपि स्फुरन्वाणं करोति विमदान्कवीन् ।

किं पुनः कृतसन्धानपुलिन्ध्र (न्द?) कृतसन्निधि ॥ verse 26

(It will be noticed that the verse has two meanings).

It is said that the poet Mayūra was a contemporary and father-in-law of Bāna. Mayura praised the sun in hundred verses, which make up the Sūryas'ataka and became free from leprosy. Bāna became jealous of him, maimed himself, composed the Chandis'ataka in honour of Durgā, who made him all right. The story of Mayura's freedom from disease is alluded to in the Kāvyaaprakāśa*. There are Subhāshitas in which Bāna and Mayura are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sūryas'ataka are quoted in the Dhvanyāloka (latter half of 9th century A. D.)‡. The Kavikanthābhārana of Kshemendia mentions Mayūra by name and quotes a verse as his which is found in the Suryas'ataka§. So it is not beyond the bounds of probability that Bāna and Mayūra were contemporaries. A Mayūraka is mentioned as one of the companions of Bāna in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake-doctor ('Jāngulika' = Vishavaidya), it seems to us that he is not the same as the poet Mayūra. The commentators of the Bhaktāmara-stotra of the Jain Mānatungāchārya say that Mānatunga lived at the court of Bhoja in Ujjayini and was a contemporary of Bāna and Mayūra. They further narrate various stories about Bāna and Mayūra. We believe that those stories have no historic basis and are purely imaginary. We therefore refrain from reproducing them here.

II The date of Bāna.

As we are fortunate in possessing some account of Bāna from his own pen, so also we are lucky in being able to fix

* 'आदित्यादेर्भयुरादीनामिवानर्थनिवारणम्'

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकर ।
श्रीहर्षस्यामवत्सम्य समो बाणमयूरयो ॥'

This verse is ascribed to Rājas'ekhara and is quoted in the Subhāshitāvalī and the S'ārngadharapaddhati.

'स चित्रवर्णविच्छित्तिहारिणोरवनीपति ।

श्रीहर्ष इव सङ्कट चक्रे बाणमयूरयो ॥'

नवसाहस्राङ्कचरित II 18

‡ The verse 'दत्तानन्दा' &c (9th in the Nir ed of सूर्यशतक)

§ In the fourth सन्धि of the कविकण्ठाभरण the verse 'अस्तव्य-स्तवशून्यो' &c is quoted as Mayūra's (verse 18 of the सूर्यशतक).

the date of Bâna beyond the possibility of cavil As a matter of fact Bâna's date is one of the surest planks in the tottering structure of ancient India Chronology

This is not the place to set out in detail how Bâna's date has been fixed Suffice it to say that a famous Chinese traveller, Hiouen Thsang, was in India from 629 A. D. to 645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a king Haisha who was the emperor of northern India Although there are slight discrepancies in the accounts of Harsha furnished by Bâna and the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bâna, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices Harsha is said to have reigned from 606 A. D. to 648 A. D. Therefore Bâna must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us

(1) The Harshacharita of Bâna is mentioned by Ruyyaka in his Alamkârasarvasva a number of times* We are told by him that he wrote a work called Harshacharitavârtika† Ruyyaka wrote his Alamkârasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, men-

* “यस्तपोवनमिति मुनिमि” इत्यादि हर्षचरिते श्रीकण्ठाख्यजनपदवर्णने” p 47 of अलंकारसर्वस्व, “तथा च हर्षचरिते ‘अनुरूपो देव्या इत्यात्मसम्भावना’ इत्यादौ, तथा ‘यामीति न खेदसदृशम्’ इत्यादावुक्तविषय आक्षेप” p 117 of अलं., “यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु ‘यदि बाल इति सुतरामपरित्याज्योऽसि’” p 139, “नमन्तु शिरासि धनूषि वा कर्णपूरीक्रियन्तामाज्ञा मौर्व्यो वा” p 158 of अलं. (this occurs in the 6th उच्छ्वास), “यथा वा हर्षचरितप्रास्मिन्ने ब्रह्मसदसि वेदस्वरूपवर्णने। एव तत्रैव मुनिक्रोधवर्णने, पुलिन्दवर्णनादौ ज्ञेयम्” p 182 He quotes from the Kâdambari also “चित्रकर्मसु वर्णसङ्करो यतिषु दण्डग्रहणानि” p 154 of अलं. (see कदम्बरी p 6 of P.)

† “यथा (उल्लेखा) च समस्तोपमाप्रतिपादकविषयेऽपि हर्षचरितवार्तिके साहित्यमीमासायां च तेषु तेषु प्रदेशेषुदाहृता” p 61 of अलंकारसर्वस्व.

tions Bāna by name a number of times * Kshemendra tells us that he wrote his *Kavikānthābharana* and *Suvṛittatīlaka* in the reign of king Anantarāja (1028-1063 A. D.) of Kashmir, and quotes a verse of king Kalas'a (1080 A. D. — 1088 A. D.) So he flourished in the latter half of the 11th century A. D. Kshemendra seems to have written a work called 'Padyakādambarī' based on Bāna's romance.†

(3) Namisādhū, the commentator of Rudrata's *Kāvya-lamkāra*, mentions the *Kādambarī* and the *Harshacharita* as specimens of the two types of prose compositions, viz., *Kathā* and *Ākhyāyikā*‡ From the last verse of his comment, we learn that Namisādhū wrote in 1069 A. D.

(4) Bhoja in his *Sarasvatīkanthābharana* has a few references to Bāna. In one place we are told that Bāna does not excel so much in poetry as in prose¶ The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The *Dasarūpa* of Dhanamjaya mentions Bāna by name§ Dhanamjaya was patronized by king Munja\$ If Munja is the uncle of the great Bhoja, as it seems to be the case, Dhanamjaya flourished before 1000 A. D.

* In his *औचित्यविचारचर्चा* he quotes the verse 'स्तनयुगमश्रुत्वात्' &c and says in the same work "न तु यथा भट्टबाणस्य 'जयत्युपेन्द्र स चकार'" In his *कविकण्ठाभरण* (सन्धि II) he says "यथा च भट्टबाणस्य 'कटु कण्ठो मलदायका'" (which occurs in the Introduction to the *कादम्बरी*).

† In his *कविकण्ठाभरण*, Kshemendra cites no less than seven verses from his *पद्यकादम्बरी*. One of them is 'तत्कालोपनते वयस्यनिधने हा पुण्डरीकेति तन्मोहव्यञ्जनमश्ममञ्जनमल जीवस्य सन्तर्जनम् । कुञ्जव्यापि कपिञ्जलेन करुण निस्पदमाक्रन्दित येनाद्यापि च तैः स्मृतेन हरिणैः शष्प परित्यज्यते ॥' (this is cited as an instance of *शब्दवैमल्य* in the 4th सन्धि).

‡ See comment on *काव्यालङ्कार* of रुद्रट XVI 22 and 26.

¶ 'यादृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः' p 142 of the 1st Vol of the Benares edition. See p 146 of the same volume for a quotation from Bāna 'हर इव जितमन्मथ गुह इवाप्रतिहतशक्ति'.

§ 'यथा हि महाश्वेतावर्णनावसरे भट्टबाणस्य' under II 35 (निर्णय-
ed), 'यथा कादम्बर्यौ वैशम्पायनस्य' under IV 66.

\$ 'आविष्कृत मुञ्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत्' last verse of the *दशरूप*.

(6) Abhinanda wrote the Kādambarikathāsāra, in which he faithfully versifies the story of Bāna's Kādambari. Abhinanda tells us that his great-great-grand-father, S'akti-śvāmin was a minister of Muktāpīḍa, a king of the Karkota family* Abhinanda is praised for the excellence of his Anushtubh verses by Kshemendra in his Suvṛitta-tīlaka†

(7) The author of the Dhvanyāloka, Ānandavardhana, flourished in the reign of king Avantivarman (855-883 A D)‡ of Kashmir In the Dhvanyāloka, Bāna and his two prose compositions are mentioned by name§ From this it follows that in the latter half of the 9th century Bāna's works had attained a pre-eminent position in the world of letters

(8) Vāmana, in his Kāvya-lamkārasūtravṛtti seems to quote a few words from the Kādambari§ Vāmana flour-

* स शक्तिस्वामिन पुत्रमवाप श्रुतशालिनम् । राज कर्कोटवशस्य मुक्तापिडस्य मन्त्रिणम् ॥ verse 7 of कादम्बरीकथासार

† 'अनुष्टुप्ततवासञ्ज साभिनन्दस्य नन्दिनी । विद्याधरस्य वदने गुलिकेव प्रभावम्- ॥'

We wish here to call the attention of the reader to a curious fact Abhinava gupta says in his Dhvanyālokalochana that Bhattajayantaka wrote Kādambarikathā-sāra, p 142 "कथातात्पर्ये सर्गबन्धो यथा भट्टजयन्तकस्य कादम्बरीकथासारम्." The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the scribe's We know that Abhinanda was the son of Bhattajayanta, called Vṛttikāra.

‡ 'मुक्ताकण शिवस्वामी कन्निरानन्दवर्धन । प्रथा रत्नाकरश्चाम्नात्साम्राज्येऽवन्तिवर्धेण ॥' राजतरङ्गिणी V 34

§ यथा स्वाण्वीश्वराख्यजनपदवर्णने भट्टबाणस्य 'यत्र च मत्तमातङ्गगामिन्य' ध्वन्यालोक p 100, यथा हर्षचरिते 'समवाय इव विरोधिना पदार्थानाम्' p. 101, "यथा हर्षचरिते सिंहनादवाक्येषु—'वृत्तेऽस्मिन्महाप्रलये' p. 127, 'यथा कादम्बर्या कादम्बरीदर्शनावसरे' p. 87. On p 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita (उच्छ्वास II) without naming it

§ "'अनुकरोति भगवतो नारायणस्य' इत्यत्रापि, मन्ये, सशब्द कविना प्रयुक्तो लेखकैस्तु प्रमादात् लिखित इति" or 'आहेति भूतेऽन्यथलन्तप्रमादं ब्रुवो रुति' काव्यालंकारसूत्र V 2 44 For the words 'अनुकरोति भगवतो नारायणस्य' see कादम्बरी p 6 of Dr Peterson's edition.

ished in the latter half of the 8th century We shall briefly indicate the data that enable us to arrive at this date for Vāmana. (a) Vāmana quotes from the Uttararāmacharita of Bhavabhūti a verse* Bhavabhūti flourished before 700 A D† So Vāmana is later than 700 A D (b) He is often quoted by Pratihārendurāja, the commentator of Udbhata's Kavyālamkāra‡ Pratihārendurāja, who was a pupil of Mukula, son of Kallata, flourished in the first half of the 10th century Therefore Vāmana is earlier than 900 A D (c) Abhinavagupta says§ that Ānandavardhana, bearing in mind the conflicting views of Vāmana and Bhāmaha as regards Samāsokti and Ākshepa, gave the verse 'Anurāga-vatī sandhyā' (p 37 Dhvanyāloka) as an example So according to Abhinavagupta, Vāmana flourished before Ānandavardhana i e before the latter half of 9th century A D (d) A Vāmana is mentioned as the minister ¶ of king Jayāpīda (745—776 A D) of Kashmir and is identified by Kashmirian Pandits with the author of the Kāvya-lamkārasūtra These four lines of inquiry make it highly probable, if not certain, that Vāmana flourished in the latter half of the 8th century Bāna's Kādambari was well-known, as shown above, in the latter half of the 8th century

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bāna and his works Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampū and the Kirtakaumudī that refer to Bāna We refrain from quoting them for want of space

The date of Bāna is of paramount importance for the chronology of Sanskrit writers. Bāna in the introduction to his Harshacharita mentions a number of Sanskrit works

* 'इय गेहे लक्ष्मीरियममृतवर्तिर्नयनयो' &c on काव्यालकारसूत्र IV 3 2 (रूपक)

† See Dr Bhandarkar's preface to the Mālatīmādhava p IX

‡ See Folios 12, 55, 56, &c of the Deccan College Ms of Pratihārendurāja's commentary

§ 'वामनाभिप्रायेणायमाक्षेप, मामहाभिप्रायेण तु समासोक्तिरित्यनुमाश्रय इद-ये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्वयकृत्' लोचन p 37

¶ 'मनोरथः शङ्कदत्तश्चटकः सन्धिर्मांस्तथा । बभूवुः कवयस्तस्य वामनायाश्च मन्त्रिणः ॥' राजतरंगिणी IV 497.

and poets* The first half of the 7th century is the *terminus ad quem* of these poets In this connection we strongly recommend that the student should read Dr Peterson's valuable and instructive Introduction to his edition of the Kâdambari Although we have the misfortune to differ from the learned author of the Introduction on a number of points, we feel confident that the Introduction will surely rouse the student's critical faculty†

As one point (*viz* the relative position of Subandhu and Bâna) on which we differ from Dr Peterson is of great importance in connection with the date of Bâna, we shall discuss it here

* The works and poets mentioned by name are—Vyâsa, Vasavadattâ, Bhattâra Harichandra, Sâtavâhana, the Setu of Pravarasena, Bhâsa, Kâlidâsa, Brihatkathâ and Âdhyarâja

† The following are the most important among the points on which we differ from Dr Peterson, though with the greatest diffidence —(1) 'it is clear that by *Âkhyâyikâ* in the present passage, Bâna refers to *metrical stories*, such as furnished him with the material of his own romance' (p 70), (2) Bhâsa being the contemporary or immediate predecessor of Bâna (p 71), (3) the Vasavadattâ mentioned in the Harshacharita is not the one that was written by Subandhu, (4) the Nâtakas, with a sūtradhâra in their beginning, were novelties in Bâna's day (p 80), (5) Kâlidâsa was a contemporary of Bâna (p 81), (6) Adhyarâja, mentioned in the Harshacharita, is not a proper noun (p 96), (7) that Indian Astronomy, as taught by Âryabhata and Varahamihira and as known to Kâlidâsa and Bâna, is of Greek origin About *Âkhyâyikâ*, we shall speak later on It should be noted that in the *Mâlavikâgnimitra*, Kâlidâsa calls himself 'Vartamânakavi' and styles Bhâsa as of world-wide fame So Bhâsa, who must have preceded Kâlidâsa by some generations, could not have been a contemporary or immediate predecessor of Bâna We shall try to show that Subandhu preceded Bâna That Âdhyarâja was a name we know from a verse that occurs in the *Sarasvatikanthâbharana* (vol I p 136 Benares edition) 'केऽमृवद्वाढ्यराजस्य काले प्राकृतमाणिनः । काले श्रीसाहसाद्वस्य के न संस्कृतमाणिनः ॥'. The commentary explains that वाढ्यराज stands for शालिवाहन and साहसाद्व for विक्रम. It is not possible to dismiss the other points briefly

Dr Peterson was inclined to place Subandhu, the author of the extant *Vāsavadattā*, after Bāna. His reasons are given on pp 71—73 of his introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present *Vāsavadattā* had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bāna and Bhavabhūti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bāna who seems to have himself thought very highly of such puzzles as *Prahehikās*? It is curious to note that Dr Peterson, in his preface to the *Subhāshitāvalī* of Vallabhadeva (p 133), abandons the position taken up by him as to the relative position of Subandhu and Bāna in his introduction to the *Kādambari*.

We think that the *Vāsavadattā* praised in the *Harsha-charita* so* eloquently is the present work of that name written by Subandhu. Our reasons are —

(1) In *Vāmana's Kāvya-lamkārasūtravṛtti*, a passage is quoted which is found in the *Harshacharita* and the extant *Vāsavadattā* of Subandhu with very slight variations †

* कवीनामगणेषु नूनं वासवदत्तया । शक्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥ The *महाभाष्य* commenting on the वार्तिक 'अधिकृत्य कृत्ये ग्रन्थे लुबाख्यायिकाभ्यो बहुलम्' mentions three works of the आख्यायिका class, *वासवदत्ता*, *सुमनोत्तरा* and *भैरव्यी* (Kielhorn vol II p 313). In another place he speaks of a person who studies the आख्यायिका *वासवदत्ता* (vol II p 284). It is not probable that Bāna refers to this work. It is to be noted that the extant *वासवदत्ता* would have to be called a कथा and not an आख्यायिका as defined below.

† 'कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटपाटितमत्तमातङ्गकुम्भस्यलगलम्भ-दच्छटाच्छुरितचारुकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I 3 25. See *Vāsavadattā* (p 331 of the *S'rīrangam* edition and p 266 of Hall's). See *हर्षचरित* (उच्छास VI) p 40 of our text. In the *वासवदत्ता* the words are 'चपेटपाटितमत्तमातङ्गकुम्भस्यलरुधिरच्छटाच्छुरित-चारुकेसरभारभासुरकेसरिकदम्बेन'. This correspondence between the *वासवदत्ता* and the *हर्षचरित* opens up the question whether Bāna

We have seen above that Vāmana probably flourished in the latter half of the 8th century and that he quotes the Kādambarī also. It is difficult to say from what author Vāmana takes his quotation. But from the locative 'Kesarini' it seems that the Harshacharita is drawn upon.

(2) Kavirāja, the author of the Rāghavapāṇḍaviya, mentions Subandhu, Bāna and himself as the masters of Vakrokti*. We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vākpatirāja, the author of Gaudavaho, a Prakṛit poem, refers to the composition of Subandhu†. No other poet bearing the name of Subandhu, except the author of the Vāsavadattā, is known to us. Therefore we are justified in holding that Vākpatirāja refers to the author of the extant Vāsavadattā. Vākpatirāja was a protégé of Yas'ovarman of Kānyakubja and an admirer (and perhaps friend and pupil) of Bhavabhūti. Pandit comes to the conclusion (Introduction to Gaudavaho, p. 100) that Vākpatirāja wrote his poem between 700-725 A. D. It is curious to note that while Vākpatirāja mentions the work of Subandhu in the same breath with Bhāsa and Kālidāsa, he is silent as regards Bāna who wrote a prose work similar to Subandhu's. What then is the probable conclusion? It is that when Vākpatirāja wrote Subandhu was a famous author while Bāna was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vāsavadattā, preceded Bāna.

In Mankha's S'rikanthacharita we find a verse where both Bāna and Subandhu are praised together‡.

actually borrowed the words of the वासवदत्ता. There are many passages where Bāna's words and ideas coincide with those of the Vāsavadattā. For want of space we refrain from quoting them.

* 'सुबन्धुर्बाणभट्टश्च कविराज इति त्रय । वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥' राघवपाण्डवीय I 41.

† 'भासस्मि जलपमिते कन्तीदेवे अ जस्स रुडुआरे । सोबन्धवे अ बन्धस्मि हारियन्दे अ आणन्दे ॥'

Pandit's Gaudavaho, verse 800.

‡ 'मेष्टे स्वर्दिदपिरोहिणि वश याते सुबन्धौ विवे शान्ते इन्त ज-आरबौ विषटिदे बाणे विषादसुश' श्रीकण्ठनरसि II 53.

III Bāna's works

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathā and Ākhyāyikā in particular would not be out of place here

The oldest writer who specifically mentions Ākhyāyikās is Kātyāyana* Kātyāyana seems to intimate that the Ākhyāyikās he refers to were not the episodes contained in such books as the Mahābhārata, but that they were independent and distinct works. Patanjali in his Mahābhāṣya, while commenting upon the above-mentioned Vārtika, gives the names of three Ākhyāyikās, viz Vāsavadattā, Sumanottarā and Bhāmarathi† In another place Patanjali speaks of one who knows or studies the Ākhyāyikā Vāsavadattā or Sumanottarā‡ Subandhu, who, we saw above, preceded Bāna, alludes to some canons of the art of poetry In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu', 'hi' &c In another place he says that the utterances of a good poet should be divided into Uchchhvasas (chapters) and should contain fine puns and verses in the Vaktra metre¶ This seems to refer to what are called Ākhyāyikās, as we shall see later on Dandin|| who is gene-

* 'लुबाख्यायिकाभ्यो बहुलम्' १ वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV ३ ५७, 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा० IV २ ६०

† "'अधिकृत्य कृते ग्रन्थे' बहुलं लुग्वक्तव्यं । वासवदत्ता सुमनोत्तरा । न च भवति । भैरवी ।"

‡ Mahābhāṣya (Kielhorn) vol II p 284 'वासवदत्तिक सौमनोत्तरिक' Vide p XI above

§ 'सत्कविकाव्यबन्ध इवावद्वतुहिन' वासवदत्ता p 134 (Hall)

¶ 'दीर्घोच्छ्वासचरनाकुल सुश्लेषवक्त्रघटनापटु सत्कविचनमिव' वासवदत्ता p 184 (Hall)

|| A few scholars are inclined to place Dandin later This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these — (1) he is mentioned as an ancient writer along with Bhāmaha and Udbhata (latter half of 8th century) by Javaratha (p 3 अलङ्कारसर्वस्व), (2) Namisādhū speaks of Dandin as follows — 'ननु दण्डिभेषाविरुद्ध भामहादिकृतानि सत्येवालङ्कारशास्त्राणि' (p 2 of रुद्रकाव्यालङ्कार) We believe the authors are arranged *chronolo-*

rally assigned to the 6th century A D, refers to the distinction drawn between Kathâ and Âkhyâyikâ by certain writers, disapproves of it and finally says that both are different names for the same class of composition* Dandin further says that an Âkhyâyikâ should exhibit a profusion of compounds† The lexicon of Amarasimha defines‡ Kathâ and Âkhyâyikâ, pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history Bâna himself often alludes to the two classes of prose compositions§ Bâna offers a glowing tribute of praise to the writers of Âkhyâyikâs that preceded him|| He refers to some peculiarities that distinguished the Âkhyâyikâ from other classes of compositions viz division into Uchchhvasas and the occurrence of the Vaktra metre Bâna himself clearly intimates that his Harshacharita is an Âkhyâyikâ| The introductory verses to the Pûrvabhâga clearly indicate that the Kâdambarî was intended to be a Kathâ ¶ (technically so called). This makes it clear that Bâna *did not* strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Âkhyâyikâ and that criticism had been busy in laying down canons for regulating the two classes of prose compositions.

logically, as मेधाविद् is mentioned in Bhâmaha's work, (3) Dandin's treatment appears crude and unscientific as compared with Bhâmaha's, (4) Bhâmaha in a few places refers to the opinions of some (अपरे, अन्ये &c) and these are found in Dandin's work (5) Tamil and Canarese writers belonging to the 8th century refer to him

* See Kâvyâdars'a I 23-30

† 'तद्गुणानां लघूनां च बाहुल्यात्पुत्रमिश्रणै । उच्चावचप्रकार तद् दृश्यमाख्यायिकादिषु ॥' काव्यादर्श I 81

‡ 'आख्यायिकोपलब्धार्था' अमर० I 6 5, 'प्रबन्धकल्पना कथा'

§ 'काव्यनाटकाख्यानाकाख्यायिकालेख्यव्याख्यानादिक्रियानियुगै' p 3 of कादम्बरी (Peterson), 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p 75 (Peterson).

|| उच्छ्वासान्तेऽप्यस्त्रिंशस्ते येषा वक्त्रे सरस्वती । कथमाख्यायिकाकारा न ते वन्धा कवीश्वराः ॥' हर्षचरित

|| 'तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुल । करोम्याख्यायिकांश्चोच्चै जिह्वावनचापलम् ॥' हर्षचरित.

¶ 'द्विजेन तेनाक्षतकण्ठकौण्डिन्या महामनोमोहमलीमसान्वया । अलम्बवेदग्ध्य-विश्वससुग्धया धिया निबदेयमतिद्वयी कथा ॥'

It is believed by some Sanskrit scholars that Bâna wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr Peterson's Introduction p. 43) We hold, with the greatest deference, that this is, to a great extent, fallacious We possess ample evidence to establish that long before Bâna flourished, the science of Rhetoric had made great progress We find that an inscription of Rudradâman (150 A D) exhibits a prose containing very long compounds, alliteration (Anupîâsa) and other figures* In the same inscription reference is made to prose (Gadya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words† An inscription of the time of Samudragupta (4th century A D) contains a prose that vies with that of Bâna himself‡ The Mandasor inscription dated in the Mâlava era 529 (i e 473 A. D) contains verses that rival in diction and imagery the best efforts of Kâlidâsa, Bhavabhûti and other masters of classical Sanskrit § Dandin, who, as we said above, is not placed later than the 6th century A. D, gives a tolerably full treatment of Rhetoric He says that he only improves upon what other Âchâryas that preceded him

* See Archaeological Survey, Western India vol II (about Kathiawad) p 128

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य'

‡ Dr Fleet's Corpus Inscriptionum Indicarum vol III p 8 Mark the following 'कृपणदीनतनाथातुरजनोद्धरणसमञ्जदीक्षाधुपगतमनस समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनद्वरणेन्द्रान्तकसमस्य स्वमुज्ज्वलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वललितैर्नीडितत्रिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानेककाव्यक्रियाभि प्रतिष्ठितकविराजशब्दस्य' &c

§ See Dr Fleet's Corpus Inscriptionum vol III p 76ff We shall quote only two verses 'चतु समुद्रान्तविलोलमेखला सुमेरु-कैलासबृहत्पयोधराम् । वनान्तवान्तस्फुटपुष्पहासिनी कुमारगुप्ते पृथिवी प्रशासति ॥ सरवशगतर्णजनवह्लमाङ्गनाविपुलकान्तपीनोरु-स्तनजघनघनालिङ्गननिर्भस्मिततुहिन-हिमपाते ॥' It will be noticed that the second verse (an Âryâ) forms a single compound.

had laid down* Dandin asserts that a profusion of compounds is the very life of prose† This dictum has been followed by later prose-writers only too well Bhatti devotes four *sargas* of his Bhattikāvya to the illustration of subjects that properly fall to be treated under Rhetoric He exemplifies more than thirty figures of speech He wrote in Valabhi under a king named Dharasena Four kings of the Valabhi dynasty bore the name Dharasena The dates of the four kings fall between about 500 A D and 651 A D So Bhatti was a predecessor or at least a contemporary of Bāna In Subhandhu's Vāsavadatta we meet with a number of allusions to Rhetoric Subandhu boasts of his skill in composing a work full of paronomasia on each syllable‡ He refers to S'inkhalābandha (a peculiar arrangement of words) and mentions the figures of speech Utprekshā and Ākshepa§ Bāna refers to such puzzles and conundrums as Prahelikā and mentions in the introduction to the Harshacharita a few figures of speech such as Jāti (Svabhāvokti), Utprekshā and S'lesha|| In the Introduction to the Kādambarī are mentioned the figures Dipaka, Upamā, S'lesha and Jāti

In this brief *resume* we have shown that, before Bāna flourished, Rhetoric had made great progress, though it had not reached perfection

The Harshacharita§ and the Kādambarī are well-known as the works of Bāna. A third work, the Chandis'ataka,

* 'किं तु बीज विकल्पानां पूर्वाचार्यैः प्रकल्पितम् । तदेव परिसंस्कृतमयमस्य त्परिश्रमः ॥' काव्यादर्श II 2

† 'ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।' काव्यादर्श I 80

‡ सरस्वतीदत्तवरप्रसादश्चक्रे सुबन्धुः सुजनैकबन्धुः । प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदगव्यनिधिर्निबन्धम् ॥

§ 'शृङ्गलान्धो वर्णग्रथनासु उल्लेक्षाक्षेपौ काव्यालङ्कारेभुः' वासवदत्ता p 126 (Hall)

¶ 'अक्षरच्युतकमात्राच्युतकविन्दुमतीगुह्यतुर्थपादप्रहेलिकाप्रदानादिभिः' p 3 of कादम्बरी (Peterson), 'विन्दुमती चिन्तयता प्रहेलिका सावयता' p 88 of कादम्बरी

§ The learned translators of the Harshacharita intimate that the Harshacharita was forgotten by Indian writers, though rare copies existed unknown in libraries They mention only the साहित्यदर्पण and the काव्यप्रकाश as referring to the हर्षचरित We

is ascribed to him. There is nothing improbable in Bāna's authorship of a century of verses in honour of Chandī. We know that he gives in the *Kādambari* a powerful and picturesque description of the temple of Chandikā. Still many hesitate to assert that Bāna *was* the author of the *Chandīś'ataka**. A drama styled *Pārvatīparinaya* is also ascribed to Bāna. In the prelude to the *Pārvatīparinaya*, we are told that the drama was composed by Bāna of the *Vatsa* Gotra†. The author of the *Kādambari* also was descended from *Vatsa*. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the *Kumārasambhava* of Kālidāsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the *Pārvatīparinaya* is only the work of a plagiarist and not of an eminent author like Bāna. We think, however, that this argument does not possess much force. We know that the fine verses of Kālidāsa were the delight of Bāna and had kindled his admiration‡. When the subject was the same, it was quite natural that Bāna should unconsciously imitate in thought and expression his favourite author. Even in Kālidāsa we recognise the words of the *Mahābhārata* and the *Bhagvatgītā*. It is further argued that the *Pārvatīparinaya* is, as compared with the *Harshacharita* and the *Kādambari*, quite common-place. We

have quoted above passages from आनन्दवर्धन, नमिसाधु and रुय्यक that mention the हर्षचरित by name. It is clear that, at all events in Kashmir, the *Harshacharita* was carefully preserved and studied. For Kalhana's indebtedness to the *Harshacharita*, see Dr Stein's *Kalhana* vol I p 133.

* We may draw the attention of the reader to the fact that verses from the *Chandīś'ataka* occur in the *सरस्वतीकण्ठाभरण*, in the *काव्यप्रकाश* and in अर्जुनवर्मदेव's टीका on *अमरशतक*. अर्जुनवर्मदेव (p 3) expressly ascribes the authorship of the *चण्डीशतक* to बाण "उपनिबद्धं च मृदुबाणेनैवविध एव सप्रामप्रस्तावे देव्यास्तद्भक्तिभिर्मगवता भर्गेण सह प्रीतिप्रतिपादनाय बहुधा नर्म दथा 'दृष्टावासक्तदृष्टि' &c" (verse 37 of *चण्डी*).

† 'अस्ति कविसार्वभौमो वत्सान्वयजुषिसम्भवो बाण । नृत्यति यद्रसनाया वेधोमुखलासिका बाणी ॥' 4th verse, Act I.

‡ 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्मथुरसान्द्रासु' मञ्जरीशिव जायते ॥ Introduction to हर्षचरित.

think that this, even if entirely true, would not militate against Bâna's authorship of the work. The work might have been written before Bâna had attained the mastery of his mature years. In the *Pârvatīparinaya* we find that Bâna is feeling his way. His prose in the drama reminds us of the *Kâdambarī* and the *Harshacharita*. Many ideas and turns of expression are common to the drama and the two prose works of Bâna. We cite below only one of them for want of space*. Besides we must not forget that Bâna was handicapped in verse. We have quoted above a critic's opinion that Bâna does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bâna. They rather refer to some compositions in verse written by Bâna. We suggest that the *Pârvatīparinaya* may be one of them. Chandapâla and Gunavinayagani, the commentators of the *Nalachampū* of Trivikramabhatta, inform us that Bâna wrote a drama entitled *Mukuta-tâḍitaka*†. We know nothing about this drama from other sources. Kshemendra quotes a verse as Bâna's‡, in which the sad plight of Kâdambarī due to separation from her lover is described. It seems therefore that Bâna wrote, according to Kshemendra, the story of Kâdambarī in verse also.

In the *Kâvyaprakâśa* we read that Bâna obtained money from king Harsha§. A few scholars relying upon Kashmir tradition are of opinion that the drama *Ratnâvalī* was really

* Act I 'हिमवान्—देवि कन्यापितृत्वं खलु गृहमेधिनामधिकतरं दुःखमावहति । कुचयुगलं परिणद्धं यथा यथा वृद्धिमेति तन्वद्भ्याम् । वरचिन्ताहृतमनसस्तथा तथा काश्चर्यमेति मे गात्रम् ॥' Compare this with the passage in the *Harṣacharita* (उच्छ्वास IV) हृदयमन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्या । सेयं सर्वाभिमाविनी शोकाग्नेर्दाहं शक्तिर्यदपत्यत्वे समानेऽपि जाताया दुहितरि दूयन्ते सन्तः' (p. 13 of our text)

† "यदाह मुकुटाढितकनाटके बाण 'आशा प्रोषितदिग्गजा इव गुहा-प्रध्वस्त-सिंहा इव द्रोण्यं कूचमहाद्रुमा इव भुवः प्रोत्खातशैला इव । विप्राणां-क्षयकालरिक्त-सकलवैलोक्यकष्टा दशा जाता क्षीणमहारथा कुरुपतेर्देवस्य शून्या समा ॥"

‡ "यथा वा मट्टबाणस्य—'हारो जलाद्रवमनं नलिनीदलानि प्रालेयशीकरमुच-सुहिनांशुभासः । यस्येन्धनानि सरसानि च चन्दनानि निर्वाणमेव्यति कथं स मनो-मवाशि ॥' अत्र विप्रलम्भभरमग्नयैर्वाया कादम्बर्या विरहव्यावर्णना &c" औचित्यविचारचर्चा

§ 'श्रीहर्षादिर्वाणादीनामिव धनम्.' Many MSS read धावकादीनाम्.

the work of Bāna, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us to be entirely wrong. In the first place, there are three dramas, the Ratnāvalī, the Priyadars'ikā and the Nāgānanda, the authorship of which is claimed by Harsha. The Prastāvanās to all the three dramas are identical almost word for word. In the Prastāvanā of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikā and the Nāgānanda to Bāna. Hence the Ratnāvalī also is not the work of Bāna. The Ratnāvalī is quoted by Damodaragupta in his Kuttanīmata (8th century A D). The Ratnāvalī and the Nāgānanda are quoted by name in the Dhvanyāloka (p 150, p 176 respectively). The Ratnāvalī is quoted at least a score of times in the Das'arūpa. The Nāgānanda and the Priyadars'ikā are also quoted in the Das'arūpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnāvalī was Bāna and not Harsha. It is remarkable that Kshemendra, himself a very erudite Kashmirian scholar, quotes some verses from the Ratnāvalī and attributes them to S'riharsha*.

The introductory verses attached to the Kādambari are supposed by some scholars to be the composition not of Bāna, but of his son or some one else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bāna's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhāga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pūrvabhāga) speaks of Bāna as 'Dvijena tena &c.' (b) Kshemendra quotes in his works at least four verses of the Introduction and twice distinctly says that they are Bāna's (in Auctityavichāracharchā†

* In the कविकण्ठाभरण (सन्धि V) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'यष ब्रह्मा सरोजो' &c (रत्नावलि IV 11) In the औचित्यविचारचर्चा he quotes the following verses as श्रीहर्ष's — 'परिमलान &c' (रत्ना० II 12), 'विश्रान्तविग्रहकथ &c' (रत्ना० I 8), 'उद्दामोत्कलिका &c' (रत्ना० II 4), भयानके यथा श्रीहर्षस्य 'कण्ठे कृत्तावशेष &c', अपि च 'नटं वर्षवै' (रत्ना० II 2-3)

† न तु यथा भट्टवाणस्य 'जयत्युपेन्द्र स चकार दूरत ' &c, the कविकण्ठाभरण quotes the verse 'कटु कणन्तो' &c as Bāna's

and the Kavikanthâbharana) (c) It is next to impossible that Bâna, an orthodox writer, should have commenced his work without any kind of salutation at the beginning

IV Kathâ and Âkhyâyikâ.

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sankrit rhetoricians.

The earliest known writer who puts down the points of difference between Kathâ and Âkhyâyikâ as defined by some rhetoricians (although he himself disapproves of them), is Dandin (1) In an Âkhyâyikâ, it is the hero himself who tells the whole story, while in a Kathâ, the story is told either by the hero or by someone else (2) An Âkhyâyikâ is divided into sections named Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres, while in a Kathâ it is not so. (3) In a Kathâ, such topics as the kidnapping of a girl, battles, separation, the rise of the sun and the moon are described, in an Âkhyâyikâ it is not so. (4) A Kathâ is distinguished by possessing certain catchwords which the author intentionally puts in Dandin remarks that no hard and fast line of demarcation can be drawn between the two classes of works, and that the points mentioned above have not been invariably followed by writers and that hence Kathâ and Âkhyâyikâ are but two names for the same species of prose composition Bhâmaha's definitions of Kathâ and Âkhyâyikâ are given below * In Rudrata's Kâvyâlamkâra, Kathâ and Âkhyâyikâ are defined† The author seems to have had in mind the Kâdambarî and the Harshacharita in defining the two species of prose composition We have seen above that a profusion of compounds was said by Dandin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathâ and Âkhyâyikâ But certain restrictions were laid

* प्रकृतानां कुलश्राव्य शब्दार्थपदवृत्तिना । गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् । वक्त्रं चापरवक्त्रं च काले माव्यर्थेऽसि च ॥ कवेरभिप्रायकृतैरङ्गैः कैश्चिदङ्किता । कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि । संस्कृता संस्कृता चेष्टा कथाऽपमञ्जसाङ् तथा ॥ अन्यैः स्वचरितं तस्या नायकेन तु नोच्यते । स्वगुणाविक्रान्तिं कुर्यादभिजातः कथं जन ॥ नटमह I 25-29

† See Rudrata's Kâvyâlamkâra XVI 20-30

down by the author of the *Dhvanyāloka*. He says* that even in an *Ākhyāyikā* very long compounds should not occur in depicting pathos and the love of separated lovers

† *Abhinavagupta* distinguishes *Ākhyāyikā* from *Kathā* by saying that the former is divided into sections called *Uchchhvāsas* and contains verses in the *Vaktra* and *Aparavaktra* metres, while the latter lacks these features. The *Sāhityadarpana* says—a *Kathā* contains a fine plot in prose, with a verse in the *Āryā*, *Vaktra* or *Aparavaktra* metre here and there, a *Kathā* is introduced by a salutation in verse and reference is made to the conduct of the wicked &c†. It further says that an *Ākhyāyikā* is just like a *Kathā* with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled *Ās'vāsas* and that it contains verses at the beginning of each *Ās'vāsa* that suggest future events §

In passing we wish to notice one question of interest. Is *Bāna* indebted to anybody for the materials of his *Kādambarī*? It seems that *Bāna* derived the dry bones of his story from the *Bṛhatkathā* of *Guṇādhyā*. That work, said to have been written in the *Paisāchi* language, is

* 'आख्यायिकाया तु भूम्ना मध्यममासादीर्घसमासे एव सङ्गते । गद्यस्य विकटनिबन्धाश्रयेण च्छायावत्त्वात् । तत्र च तस्य प्रकृत्यमाणत्वात् । कथाया तु विकटबन्धप्राप्त्युपेक्षि गद्यस्य रसबन्धोक्तमौचित्यमनुसर्तव्यम् । गद्यबन्धेऽपि अतिदीर्घसमासा रचना न विप्रलम्भशृङ्गारकरुणयोराख्यायिकायामपि शोभते' । *ध्वन्यालोक* p. 143

† 'आख्यायिकोच्छ्वासादिना वक्त्रापरवक्त्रादिना च युक्ता । कथा तद्विरहिता' p. 143 of *लोचन*

‡ कथाया सरस वस्तु गद्यैरेव विनिर्मितम् ॥
कचिदत्र भवेदार्या कचिद्वक्त्रापवक्त्रके ॥
आदौ पद्यैर्नमस्कार खलादेष्टुत्तकीर्तनम् ॥

साहित्यदर्पण 6th Parichohheda.

Dr Peterson read पद्यैरेव विनिर्मितम् and translated 'A *Kathā* is a narration in prose of matter already existing in a metrical form' p. 69 of Introduction to the *Kādambarī*

§ 'आख्यायिका कथावत्स्यात्कवेर्वैशानुकीर्तनम् । अस्यामन्यकवीना च वृत्तं पद्य कश्चित्कवि ॥ कथाशाना व्यवच्छेद आश्वास इति वक्ष्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् । अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम् ।'

now lost* But there exist two Sankrit renderings of that Brihatkathâ, the one by Kshemendra called Brihatkathamanjarî and the other by Somadeva called Kathâsaritsâgara. The story of Sumanas (Sumânasa in Brihatkathâmanjarî) bears a remarkable resemblance to the Kâdambarî in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to the works of Kshemendra and Somadeva † Bâna of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infused life and vigour into the dry-as dust narrative of the Brihatkathâ.

V Literary Estimate

Bâna is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bâna an unstinted meed of praise. By Sanskrit critics, his works were regarded as the finest specimens of the Pânehâlî style of composition ‡. He is easily the first among the writers of classical Sanskrit

* That the Brihatkathâ of Gunâdhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few कथा हि सर्वभाषाभि स्सुकृतेन च बध्यते । भूतभाषासमी प्राङ्मुक्तार्था बृहत्कथाम् ॥ काव्यादर्श I 38, समुदीक्षितकन्दर्पा कृतगौरी प्रसाधना । हरीलेख नो कस्य विसयाय बृहत्कथा ॥ Introduction to हर्षचरित, 'बृहत्कथारम्भैरिव शालभञ्जिकोपेतै' 'केचिद् बृहत्कथानुबन्धिनो गुणाढ्या' (both from वासवदत्ता), 'बृहत्कथाकुशलेन' (कादम्बरी Peterson p 51 l 15), 'इत्याद्येषमिह वस्तुविभेदजात रामायणादि च विभाव्य बृहत्कथा च । आसन्नयेत्त दनु नेतरसानुगुण्याच्चित्रा कथामुचितचारुवच प्रपञ्चै ॥' दशरूप of धनञ्जय, नमिसातु commenting upon Rudrata II 10 says 'तथा प्राकृतमेव किञ्चिदिशेषात् पैशाचिकम् । इत्यादयोऽप्येपि प्राकृतविहिता व्यञ्जनादेशा न क्रियन्ते ते च बृहत्कथादि-लक्ष्यदर्शनाज्ज्ञेया' . The Nalachampû and Govardhana's Saptas'atî praise Gunâdhya.

† See बृहत्कथामञ्जरी (निर्णयसागर ed) XVI 183-251 and कथा-सरित्सागर X 3 (शक्तियशोलम्बक 3rd तरङ्ग)

‡ शब्दार्थयोः समो गुणः पाञ्चाली रीतिरिष्यते ।

शीलामट्टारिकावाचि बाणोक्तिु च सा यदि ॥

§. e. In the Pânehâlî style word and sense should be equally balanced.

prose * We give below a few verses containing appreciations of Bâna by various Sanskrit writers †

We shall briefly point out some of the merits and defects of Bâna's writings. The student will do well to read Dr. Peterson's eloquent appreciation of Bâna in his Introduction to the Kâdambarî (pp 36-43)

1 He shows great skill and discrimination in characterization. All the characters in the Kâdambarî are life-like and consistent. The gentle and youthful Hârîta, the generous and loving king Târâpîda, the trusted S'ukanâsa whose first thought was always for the king, the tender queen Vilâsavatî, the devoted Patralekhâ, who followed the prince Chandrâpîda like his shadow, the affectionate yet stern Kapinjala, Mahâs'vetâ, holy in mind as she was fair in body, who serves as the foil for the heroine, these are characters that are bound to make a deep impression on the heart of the reader. Bâna, however, lavished all his skill in depicting the hero and the heroine of his romance. We think that Bâna, as has been remarked in the case of Shakespeare, was more successful in delineating his heroine than his hero. 'On Kâdambarî in particular, Bâna has spent all his wealth of observation, fullness of imagery, and keenness of sympathy.' 'From the moment when for the first

* It was said by rhetoricians that prose was the touchstone of poets 'गद्य कवीना निकष वदन्ति' quoted by वामन in his काव्यालङ्कार सूत्रवृत्ति on का सू I 3 21

† शश्वद्भाणद्वितीयेन नमदाकारधात्रिणा ।

धनुषेव गुणाढ्येन नि शेषो रजितो जन ॥—नलचम्पू

युक्त कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः ।

बाणध्वनावनध्यायो भवतीति स्मृतिर्यत ॥—कीर्तिकौमुदी I 15

जाता शिखण्डिनी प्राग्बथा शिखण्डी तथावगच्छामि ।

प्रागल्भ्यमधिकमाप्तु बाणी बाणो बभूवेति ॥—आद्योसप्तशती of गोवर्धन
केवलोपि स्फुरन्बाण &c quoted above from धनपाल's तिलकमञ्जरी.

सुबन्धुर्बाणभट्टश्च कविराज इति त्रय ।

वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I. 41

श्लेषे केचन शब्दगुम्फविषये केचिद्गसे चापरेऽ-

लङ्कारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।

आ सर्वत्रै गभीरधीरकविताविन्ध्याटवीचातुरी-

सञ्चारी कविकुम्भिकुम्भमिदुरो बाणस्तु पञ्चानन ॥—श्रीचन्द्रदेव,

(the last) quoted from Mr. Parakh's work.

time her eye falls and rests on Chandrâpîda, this image of a maiden heart, torn by the conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a new-born longing, of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost, takes full possession of the reader

2 Though the Kâdambarî contains glowing descriptions of love, they are chaste and free from grossness of any kind In this respect the Das'akumâracharita contrasts most unfavourably with the Kâdambarî In the former, the reader is disgusted with the filthy intrigues of the ruffian heroes of that book

3 Although Bâna was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose, he displays considerable variety of style His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so In this connection we may refer to the stern advice of Kapinjala to Pundarika Bâna's prose is generally ornate and full of poetic fancies He revels in the jingling assonance of sounds Upamâ, Rupaka and Utprekshâ are met with at every step Among the other figures of speech may be mentioned Dîpaka, Sahokti, Virodha, Nidarsanâ and Vishama

4 He seems to have been a close observer not only of courts and kings, but even of the less bright aspects of human life His description of the old Dravida ascetic, though somewhat long-drawn and tedious, shows that he had an eye for the ridiculous and the bizarre His descriptions of court and life in cities present a vivid picture of the time in which he lived The advice of S'ukanâsa to Chandrâpîda is a masterpiece It sets out very clearly all the evils that beset not only the path of Chandrâpîda, but of all princes in all climes The Harshacharita of Bâna possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far-off days

5. Bâna seems to have been a great lover of Nature He is never tired of using for poetic purposes the flora and fauna of India His references to plants and flowers, though sometimes overdrawn and fanciful, are generally charming.

6 Although most of the characters of the Kādambari are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death that goes straight from the heart of one who had himself felt the pang and nursed the hope, to us who are of like frame with him' In the Harshacharita the hero is a historic personage The author's task is thereby rendered more difficult. Yet Bāna acquits himself most creditably It will be seen later on that he has nowhere stretched any point in favour of his hero and that his version is generally corroborated by independent evidence

One of the greatest flaws of Bāna's writings is that they abound in puns on words and recondite allusions His defects The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alamkāra Subandhu, we have seen above, boasts of his skill in puns on each letter.

Another serious blemish is that in the Kādambari we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work

Bāna seems to have had very little sense of proportion. In his descriptions of Mahās'vetā and the temple of Chandikā he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading

of single words with epithets and of the epithets to these epithets. It sometimes so seems that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself.

It is necessary to say a few words about Bâna's son. It may be at once admitted that the highest praise is due to the dutiful son of Bâna for having creditably performed his self-imposed task. He possesses not a few of the excellences of his father. He has almost the same command over the Sanskrit language as his father. His style is as ornate and as full of figures of speech as his father's. But we must not forget that in the son's work the defects of his father are exaggerated and others peculiar to the son alone are added. We miss in the Uttarabhâga the bold and striking fancies of Bâna with which we become familiar in the Pûrva-bhâga. The description of the love torment of Kâdambarî is insipid and drawn out to a tedious length. The references to mythological and other lore are few and far between in the Uttarabhâga. The different lines of the story are made to converge far more rapidly than Bâna would have done. The picturesque descriptions of flora and fauna in which Bâna is profuse are lacking in the Uttarabhâga. Such masterpieces of realism as the advice of S'ukanâsa to Chandrâpîḍa are conspicuous by their absence in the Uttarabhâga. The perusal of the Uttarabhâga leaves the reader under the impression that the author was only anxious to bring the story to a close somehow. The touch of genius that appeals to the mind and makes the characters live before the eyes of the reader is altogether wanting.

VI The Harshacharita.

A comparison of the Harshacharita with the Kâdambarî is instructive and interesting. Both works are composed in the same ornate and elaborate style. Both exhibit, more or less, the same merits and defects. But the Harshacharita is very much inferior to the Kâdambarî as a literary work. In the Harshacharita the author cares more for the jingling repetition of the same letters than in the Kâdambarî. The puns are generally more laboured in the Harshacharita.

The Kādambārī is much more free from the use of provincial expressions than the Harshacharita. In the Harshacharita the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the Harshacharita we never come across that subtle analysis of human nature that we meet with at every step in the Kādambārī. The characters of the Kādambārī are all of them painted with a finer brush than those in the Harshacharita. In the ease and flow of speech, in the force and vigour of thought and expression, and in the happy description of impulses, emotions and sentiments that sway human conduct, the Kādambārī vastly excels the Harshacharita. In the whole of the Harshacharita there is hardly any passage that approaches, in elegance and grace of language, in the keen observation of human nature and the springs of human action, in apt and happy sentiments, the advice of S'ukanāsa to Chandrāpida or the friendly exhortation of Kapinjala to Pundarika. But the Harshacharita enjoys certain advantages over the Kādambārī. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the Kādambārī and the Harshacharita are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bāna left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life*. Perhaps Bāna was swayed by the consideration that the glorious career of his patron after he re-

It should be noted that Bāna expressed his inability to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it. 'क-
खलु पुरुषायुषशतेनापि शकुन्यादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि
कुतश्च न., सज्जा वयम्' 3rd उच्छ्वास.

covered his sister Rājyas'ri was very fresh in the memory of the people when he wrote and needed no words of praise from him Bāna wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete

Besides the Harshacharita, the writings of Chinese authors, particularly of Hsien Tsang, supply reliable information about Harsha and his times Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harshacharita deals with All this information, when put together, gives us a fairly accurate and life-like picture of the times of Harsha But several considerations, particularly of space and utility, prevent us from entering into a detailed examination of the data furnished by the authorities indicated above To those that desire a full treatment of this subject, we would recommend the standard work of Mr V A. Smith on the early History of India All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harshacharita, to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above

VII The predecessors of Harsha

The Harshacharita tells us that the remote ancestor of Harsha was Pushpabhūti Between him and Prabhākara-vardhana, father of Harsha, intervened several unnamed kings The Madhuban and Banskhera copper-plates* of Harsha furnish the following genealogy —

* The following is the text of the Madhuban copper-plate inscription of Harsha (See E I vol VII p 155 and also E I vol I p 67) ओम् । स्वस्ति महानौहस्त्यश्वजयस्कन्धावारात् कपिलस्थिकाया महाराजश्रीनृवर्धनस्तस्य पुत्रस्तत्पादानुध्यात श्रीवज्रिणीदेव्यामुत्पन्न परमादित्य भक्तो महाराजश्रीराज्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यात श्रीअप्सरोदेव्यामुत्पन्न परमादित्यभक्तो महाराजश्रीमदादित्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यात श्रीमहासेनगुप्तादेव्यामुत्पन्नश्चतुःसमुद्रातिक्रान्तकीर्ति प्रतापानुरागोपनतोन्यराजो वर्णाश्रमव्यवस्थापनप्रवृत्तचक्र एकचक्रश्च इव प्रजानामार्तिहर परमादित्यभक्त परममद्भारकमहाराजाधिराज

श्रीप्रभाकरवर्धनस्तस्य पुत्रस्तत्पादानुध्यात स्तितयशःप्रतानविच्छुरितसकलभुवनम-
ण्डल परिगृहीतधनदवरुणेन्द्रप्रभृतिलोकपालतेजा सत्पथोपाजितानेकद्रविणभूमिप्रदान-
संप्रीणितार्थिहृदयोऽतिशयितपूर्वराजचरितो देव्याममलयशोमत्या श्रीयशोमत्यामुत्पन्न
परमसौगत सुगत इव परहितैकरतः परमभट्टारकमहाराजाधिराजश्रीराज्यवर्धन

राजानो युधि दुष्टवाजिन इव श्रीदेवगुप्तादयः

कृत्वा येन कशाप्रहारविमुखाः सर्वे सम संयता ।

उत्खाय द्विषतो विजित्य वसुधा कृत्वा प्रजाना प्रिय

प्राणानुज्झितवानरातिभवने सलागुरोर्धेन व ॥

तस्यानुजस्तत्पादानुध्यात परममाहेश्वरो महेश्वर इव सर्वसत्त्वानुकम्पी परमभट्टा-
रकमहाराजाधिराजश्रीहर्ष आबखीभुक्तौ कुण्डधानीवैषयिकसोमकुण्डकाग्रामे
समुपगतान् महासामन्त—महाराज—दौ सप्ततानिक—प्रमातार—राजस्थानीय—
कुमारामालोपरिक—विषयपति—भट्टाटसेवकादीन् प्रतिवासिजनपदाश्च समाशाप
यति । अस्तु व सविदितम् । अयं सोमकुण्डकाग्रामो ब्राह्मणवामरथ्येन कूटशासनेन
मुक्तक इति विचार्य यतस्तच्छासन मङ्कत्वा तस्मादाक्षिप्य च स्वसीमापथेन सोदङ्ग
सर्वराजकुलामाव्यप्रलायसमेत सर्वपरिहृतपरिहारो विषयादुद्धृतपिण्ड पुत्रपौत्रानुगश-
न्द्रार्क्षितिसमकालीनो भूमिच्छिद्रन्यायेन मया पितु परमभट्टारकमहाराजाधिराज
श्रीप्रभाकरवर्धनदेवस्य मातु परमभट्टारिकामहादेवीराज्ञीश्रीयशोमतीदेव्या ज्येष्ठ
आतृपरमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनदेवपादानां च पुण्ययशोभिवृद्धये
सावर्णिंसगोत्रच्छन्दोगसब्रह्मचारिभट्टातत्त्वामि—विष्णुवृद्धसगोत्रबृहत्सब्रह्मचारि—भट्ट-
शिवदेवस्वामिन्या प्रतिग्रहधर्मेणाग्रहारत्वेन प्रतिपादित । विदित्वा भवद्भि समनुम-
न्तव्य प्रतिवासिजनपदैरप्याज्ञाश्रवणविधेयैर्भूत्वा यथास्मुचिततुल्यमेवभागभोगकर-
हिरण्यादिप्रलाया अनयोरेवोपनेया सेवोपसान च करणीयमिति । अपि च
असंकुलकममुदारमुदाहरिन्नरैश्च दानमिदमन्यनुमोदनीयम् ।

लक्ष्म्यास्तडित्सलिलबुद्धुदचञ्चलाया रान फल परयश परिपालन च ॥

कर्मणा मनसा वाचा कर्तव्य प्राणिने हितम् ।

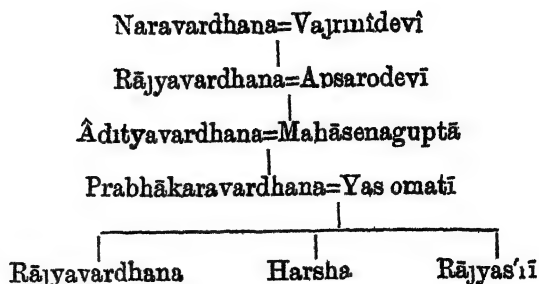
हर्षेणैतत्समाख्यात धर्माज्जनमनुत्तमम् ॥

दूतकोऽत्र महाप्रमातार—महासामन्त—श्रीस्वच्छन्दगुप्तः महाक्षपटलाधिकरणाधिकृत
सामन्तमहाराजेश्वरगुप्तसमादेशाचोत्कीर्ण गर्जरेण (गुर्जरेण) । सवत् २० ५ मार्गशीर्ष
वदि ६ The Banskhera plate of Harsha (see E I vol IV p 208
ff) contains the same details as above, except the following—
The charter is issued from Vardhamānakoti, the donees are
Bālachandra, a Rigvedin of the Bhāadvājagotra and Bhadrā-
svāmin, a Sāmavedin, the village granted is Markatasāgara,
which was in the Bhukh of Ahichchhatra and in the western
Pathaka of the Angadiya Vīshazya, the keeper of the records
is one Bhāna or Bhānu and the concluding words are 'उत्कीर्ण-
मीश्वरेणैतमिति सवत् २० २ कार्ति वदि । स्वहस्तो मम महाराजाधिराजश्रीहर्षस्य ।'

सुदाभैरवराजार्वावर्द्धहृद्विचित्र

स्व ह स्तो म म म हारा जा धि रा ज श्री ह र्ष स्य

Autograph of Harsha from the Banskhera plate



Hsien Tsang begins with Prabhākaravardhana and informs us that Rājyavardhana was the elder brother of Harsha.* Bāna tells us that Harsha's ancestors ruled at Sthānvis vara (modern Thanesar), while Hsien Tsang makes Kānyakubja the capital of Harsha† The explanation probably lies in this fact that when Hsien Tsang visited Harsha (which was about 643 A. D.), Kānyakubja was one of the capitals of Harsha's vast empire. When Rājyas'ī's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanoj and made the latter his capital as being more in the centre of his dominions than Thanesar.

Hsien Tsang tells us that the family of Harsha belonged to the Vais'ya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Bais clan of Rajputs (who were Kshatriyas).‡ Bāna nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Maukharis (for whom see below). Prabhākaravardhana was the son of Mahāsenaguptā, who seems to have been the sister of Mahāsenagupta of Magadha. Unfortunately Bāna does not tell us the family from which

The Sonpat copper seal inscription of Harshavardhana (C. I. I. vol III p. 231 ff.), though much defaced, confirms the statements made in the two copperplates.

* See B. R. W. W. vol. I p. 210.

† B. R. W. W. vol. I p. 209.

‡ B. R. W. W. Vol. I p. 209 n. 12.

Harsha's mother came Dr Hoernle* thinks that her very name indicates that Yas'omati must have been the daughter of the famous king of Mālava, Yas'odharma Vikramāditya. One fails to see how her very name shows that she was the daughter of Yas'odharman. Some support may be lent to the conjecture of Dr Hoernle by the words of Yas'omati that she was born in a family 'rendered glorious by Dharma'. It further appears from certain words in the Harshacharita that Yas'omati's father was a mighty warrior and that her parents were living at the time of her death †

The kingdom of Thanesar must not originally have been very large. It was surrounded on all sides by petty states, which waged constant wars among themselves. There is small wonder in this. Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretexts. The inscriptions of Harsha style his ancestors (except Prabhākaravardhana) 'mahārāja'. It is only Prabhākaravardhana who is styled 'Mahāājā-dhirāja' which was one of the *brudās* of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhākaravardhana fought successfully against the Hūnas, the kings of Sindhu, Gurjara, Gāndhāra, Lāta (Bioach) and Mālava. The conquest of the Hunas, if effected by Prabhākaravardhana, must have been very perfunctory, as, a short time before his death, he had to send Rājyavardhana against them.

When Rājyavardhana came to the throne he must have been a very young man (about 19 or 20). We are told in the Harshacharita that the elder of the two Gupta princes named Kumāragupta, who was a companion of Rājyavardhana and Harsha, was about 18 years old. So Rājyavardhana was also of the same age at the time. Further we see that when Rājyavardhana returned after vanquishing

* See J R A S for 1903 p 556

† 'धर्मधवले कुले जाता' text p 30 (5th उच्छ्वास).

‡ 'वीरजा वीरजाया &c' text p 30, 'अम्ब तात न पश्यत पापा परलोक-प्रसिता माय् &c' same page

the Hunas, there was a slight growth of hair on his chin Harsha was the junior of Rājyavardhana by about four years and Rājyasrī was younger by about six years than her eldest brother So Harsha and Rājyasrī were respectively about sixteen and fourteen years old when their father died This is confirmed by the fact that Harsha is in several places* spoken of as 'Bāla' and Rājyasrī as 'Bālā.'† It seems that Prabhākavardhana died in 605 A D and therefore it follows that Harsha was born about 590 A D and ascended the throne in 606 A D ‡ From the astronomical data furnished by Bāna about the birth of Harsha, Mr C V Vaidya shows that Harsha was born on 4th June 590 A D § Grahavarmā, the husband of Rājyasrī, was killed by a king of Mālava Who this Mālava king was is not quite clear We are told in the Harshacharita that Rājyavardhana marched against this king with a small but picked force of cavalry under Bhandin and utterly routed him In the inscriptions of Harsha we read that Rājyavardhana vanquished a certain king named Devagupta As Rājyavardhana died very young he could not have waged many wars Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Rājyavardhana This conjecture is to some extent supported by the fact that the Harshacharita mentions a certain Gupta as having seized Kānyakubja § Dr Hoernle does not approve of the conjecture of Buhler ¶ There are no doubt difficulties in the way of Buhler's guess The two companions of Harsha and his elder brother are Mālava princes Harsha is represented in the Harshacharita as very intimate with the younger of the two Mālava princes viz Mādhavagupta || In another place we find Harsha talking to 'the son of the

* See text p 42 'यदि बाल इति नितरा तर्हि न परित्याज्योऽसि', p 56 'बाल एवाखण्डलभूमिरासुह', p 85 'इय न स्वसा बाला च बहुदु खखेदिता च'

† See V A Smith's Early History of India p 312 (2nd edition)

‡ See above p IV

§ See J B B R A S vol 24 pp 252-254

§ See text p 67 'गुप्तनाम्ना गृहीते कुशलसे'.

¶ J. R. A. S 1903 p 561

|| See text p 72 'अवलम्ब्य दक्षिणेन स्तेन च माधवगुप्तमसे'.

Mālava king that sat behind (Harsha)* So then it could not have been possible that these two princes were in any way related to the Mālava king that killed Grahavarmā. If they had been, they would naturally have been objects of suspicion rather than of trust. It is to be noted that Rājya-s'ri is let off from imprisonment by a *certain noble* called Gupta. † It is remarkable that he is not designated 'Rājaputra' or 'Rāja' but only 'Kulaputra'. So obviously he is not the king of Mālava that killed Grahavarmā nor can he be one of the two Gupta princes, the companions of Harsha, that were 'Rājaputras.' If it was Devagupta that killed Grahavarmā, he could not have been the same as the Mahārājādhirāja Devagupta of Magadha, whose approximate dates according to Dr Fleet are 680-700 A. D (see Deo Baranark Inscription pp 213, 215) and who was the maternal grand father of the Vākātaka king Pravarasena II (*vide* Chammak and Sivani copperplate inscriptions in C I vol. III pp 240 and 247)

Rājyavardhana, young and confiding, was treacherously murdered, according to the Harshacharita, by a Gauda king. One MS of the Harshacharita calls him Narendragupta ‡. The commentator of the Harshacharita tells us that his name was S'as'ānka. He is corroborated by the statement of Hiuen Tsang that She shang-kia (S'as'ānka) king of Karnasuvāna (Bengal) murdered Rājyavardhana §. Bāna perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother §. But there are passages containing veiled allusions to the name S'as'ānka which we have pointed out in the notes (see *e g* text p 38)

VIII The accession of Harsha and his relations with his contemporaries

Bāna tells us that Harsha quietly ascended the throne

* 'पृष्ठतो निषण्णस्य मालवराजसूनोरकथयद्' 2nd उच्छ्वास

† 'कान्यकुब्जादौडसत्रमे गुप्तितो गुप्तनाम्ना कुलपुत्रेण निष्कासनम्' text p 81

‡ See E I vol I p 70

§ B R W W vol I p 210

§ Note the verse 'आत्मनाम गुरोर्नाम नामातिकृपणस्य च। श्रेयस्कामो न गृहीयाज्ज्येष्ठापत्यकलत्रयो ॥'

after the murder of his elder brother But Hiuen Tsang has surrounded the accession of Harsha in an atmosphere of mystery and suspicion We are told that the minister Bhandi asked the ministers to choose Harsha as king and that they accepted his advice, but Harsha had his own scruples and wanted to consult a statue of Avalokites'vara Bodhisattva on the Ganges before accepting the crown offered to him.* It is this account that leads Mr V A Smith to remark that 'some unknown obstacle stood in the way of Harsha's accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims' † We believe that the story was probably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhisattva Avalokites'vara We know from the Harshacharita that Bhandi, instead of being merely a great minister as Hiuen Tsang says, was a first cousin, being the mother's brother's son of Harsha and a very intimate friend Bhandi was about eight years of age when Rājyasrī was born and was thus slightly senior to Rājyavardhana After ascending the throne Harsha started on his brilliant career of conquest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himālayas to the Narmadā and from the bay of Bengal to Sindh. He had a long reign of about forty-two years and may fitly be styled the last Hindu Emperor of Northern India

The Harshacharita contains a few references to these conquests We are told in the third Uchchhvāsa that he vanquished the king of Sindhu and that he levied tribute from the Himālayan territory which is difficult of access ‡ On his relations with the Guptas we have already made a few remarks above It seems that Harsha crowned Kumāragupta, § the elder of the two Mālava princes, the companions

* See B R W W vol. I pp 211-213

† See Early History of India p 312 (2nd edition)

‡ 'अत्र पुरुषोत्तमेन सिन्धुराजं प्रसभ्य कश्मीरालीकृत । अत्र परमेश्वरे दुषारक्षैकमुने दुर्गाया गृहीत कर'.

§ 'अत्र देवेनाभिषिक्त कुमरः' 3rd उच्छ्वास and com thereon.

of his boyhood What became of this Kumāragupta we do not know We saw above that the younger of the two Mālava princes, Mādhavagupta, was in high favour with Harsha The Aphsad stone Inscription speaks of Mādhavagupta of Magadha who was anxious to meet the glorious Harsha.* The former was most probably the same as the favourite companion of Harsha's early years Further particulars of the Guptas of Magadha may be learnt from Dr Fleet's Gupta Inscriptions (pp 200-218) † Another royal family with whom Harsha came in close contact was the Maukharī His sister Rājyas'ri was married to Grahavarman, son of Avantivarman His capital was Kānyakubja Bāna intimates that the Maukharī family was very ancient and highly honoured and that the Maukharis were great devotees of Ś'iva. ‡ Particulars of the Maukharī kings and their genealogy will be found in Dr Fleet's Gupta Inscriptions pp 219-230 The Maukharis and the Guptas of Magadha went often to war § The Harshacharita tells us that Kumāra alias Bhāskaravarman, king of Prāgyyotisha (Assam), formed a close friendship with Harsha on the eve of the latter's career of world conquest Hiuen Tsang confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanoj while Kumāra-rāja kept pace with him on the northern. §

Harsha's glorious career of conquest suffered one memorable check Pulakes'in II, the greatest of the

* See C I. vol. III p 200, 204 'श्रीहर्षदेवनिजसङ्गमवान्छया च.'

† Bāna says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तचित्तपादपङ्कज कुबेरनामाश इव स्वयम्भुव' Introductory verses to the Kādambari.

‡ The correct form seems to be मौखरि Mark 'नमामि सर्वोत्तराणाम्बुजद्वय सखेखरैर्मौखरिभि. कृतार्चनम्।' Introductory verses to कादम्. The Asirgad copper seal of Ś'aravavarman uses the words 'शर्ववर्मा मौखरि.' (C I vol. III p 220) But the Jaunpur stone inscription of ईश्वरवर्मन् sanctions the form मौखर 'मौखराणां भूभुजाय' (C I vol. III p 229)

§ See e g Aphsad Stone Inscription (C I vol. III p 200, 203)

§ B. R. W. W vol. I pp 217-218, see also vol II pp 196-198, where Hiuen Tsang relates how he went to the court of Kāmarupa

Chālukyas of Badami, became the overlord of the Deccan south of the Narmadā, as Harsha had become emperor of Northern India. Harsha wanted to break down his supremacy but failed.* The Chālukya emperor claims to have inflicted a crushing defeat on the emperor Harsha †

Harsha established an era of his own which commenced in 606 A. D. Several inscriptions dated in this era have been recovered ‡ This is not the place to go into that question. We may mention that Alberuni's account of this era is most confusing. He says that the era of Harsha is used in Mathurā and the country of Kanoj, that between Śriharsha and Vikramāditya there is an interval of four hundred years, but that according to the Kashmirian calendar the era of Śriharsha was 664 years later than Vikramāditya §

IX Harsha as a poet and a patron of literature

Not only was Harsha great as a conqueror and ruler, but he is an author of considerable distinction. We have discussed above the question of the authorship of the Ratnāvalī and come to the conclusion that it is the work of Harsha. This is not the place to enter upon a critical examination of the three plays of Harsha. It may be said that they do not show the highest flights of imagination and fancy and are much inferior to the masterpieces of Kālidāsa and Bhavabhūti. They have however a peculiar simplicity, correctness and charm which have endeared them to the writers of works on dramaturgy. In the Nāgānanda, the author takes up the story of Jīmūtavāhana famous in Buddhist legend.

* See B. R. W. W. vol. II pp. 256-257 and Mr. V. A. Smith's *Early History of India* p. 313.

† Note the verse 'अपरिमितविभूतिस्फीतसामन्तसेनामकुटमणिमयूखा कान्तपादारविन्दः । युधि पतितगजेन्द्रानीकधीमत्सभृतो भवविगलितहर्षो येन चाकारि हर्षः ॥' E. I. vol. 6 p. 6 and I. A. vol. VIII p. 242, I. A. vol. VI p. 76. 'समरससक्तसकलेश्वरपथेश्वरश्रीहर्षवर्धनपराजयोलम्बपरमेश्वरपेरनामधेयस्य सत्याश्रयश्रीपृथिवीवल्लभमहाराजाधिराजपरमेश्वरस्य प्रियतनवः' At p. 86 the words 'समर नामधेय' recur. In I. A. vol. VIII p. 13 सत्याश्रय is spoken of as 'जैतुर्दिशां विजितहर्ममहानुपस्य'.

‡ See I. A. vol. 26 p. 32 and E. I. vol. V Appendix p. 73 ff.

§ Vide Alberuni (ed. by Sachau) vol. II p. 5 (Trubner) and Cunningham's *Indian Eras* pp. 64-65.

Besides these three plays Harsha is credited by some with the authorship of the Suprabhāta stotra (for which see Appendix B) and the Ashtamahāś'richaittyastotra But in the Tibetan Tanjur and in Minayeff's MSS the former is ascribed to king Harshadeva of Kashmir* In the Madhuban inscription a verse composed by Harsha is quoted and it is not unlikely that the verse about Rājyavardhana is Harsha's own composition Kshīrasvāmin in his commentary on the Amarakos'a† quotes a lexicographer S'riharsha. The Subhāshitāvalī cites a verse of S'riharshadeva which is not found in his extant works ‡ In the Prasannarāghava of Jayadeva (I 22) Harsha is styled the 'joy of poesy' Harsha, as has been usual with almost all great Indian kings, was a patron of literature His munificence was enjoyed by poets like Bāna, Mayura and Mātangadivākara The Subhāshitāvalī quotes a verse of Mayūra in which a certain unnamed king is praised § It is not unlikely that the king referred to is Harsha The commentary on the Kāvyaaprakāśa called Sārasamuchchaya praises the liberality of Harsha towards Bāna. §

X The State of religious beliefs under Harsha

There are several points of interest on which a close study of the Harshacharita yields valuable information, but for want of space we pass them over It would however be improper not to say a few words on the state of religion under Harsha

Our authorities show that there were three competing

* Vide J R A S for 1903 p 704

† 'सङ्घातमृत्युमैरक मारिमारी च देवतेति श्रीहर्ष' on 'आतुरोऽभ्यमितोऽभ्यान्त'

‡ No 233 'अशठमलोलमजिह्वा त्यागिनमनुरागिण विशेषज्ञम् । यदि नाश्रयति नर श्री श्रीरेव हि वञ्चिता तत्र ॥' The same verse is No 470 in the शाङ्गधरपद्धति, but the author is not specified

§ No 2515 'भूपाला शशिमास्करान्वयमुव के नाम नासादिता भर्तार पुनरेकमेव हि सुवस्त्वां देव मन्यामहे । येनाङ्ग परिमृष्य कुन्तलमथाकृष्य श्युदस्यायत चोल प्राप्य च मध्यदेशमधुना काङ्क्षा कर पातित ॥'. It will be noticed that the words अङ्ग, कुन्तल, चोल, मध्यदेश and काङ्क्षी are paronomastic

§ 'द्वेष्टो भारशतानि वा मदमुचा वृन्दानि वा दन्तिना श्रीहर्षेण समर्पितानि कवये बाणाय कुत्रापि तत् । या बाणेन तु तस्य सूक्तिनिकैरुद्वृङ्किता कीर्तयस्ता कल्पप्रलयेऽपि दान्ति न मनाञ्चन्ये परिम्लानताम् ॥'

religions in the times of Harsha, viz Brahmanism, Buddhism and Jainism. Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India. The sight of a naked Jain ascetic is cited as a very bad omen * The two other religions were in a flourishing state. It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred. On the contrary Bāna everywhere speaks of things Buddhist with fairness and tolerance † People passed from one persuasion to the other without much fear of persecution. So Divākaramitra is represented as originally being a student of the Maitrāyaṇīya recension of the Yajurveda and as passing over to Buddhism while still young. In spite of his Buddhist predilections, he is waited upon by persons of various shades of opinions and beliefs, such as Śaivas, Bhāgavatas, Jainas, Paurāṇikas, Mīmāṃsakas, all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines. Bāna, though himself an orthodox Brahmin writer, does not gloss over the fact that Rājyavardhana had strong leanings in favour of Buddhism. The companions of Rājyas'ri are represented as invoking the Buddha in their distress. ‡ Bāna makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow § Harsha describes in his inscription his brother Rājyavardhana as a very devout Buddhist (Paramasaṅgataḥ) and speaks of him more reverently than even his own father. The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith. The three immediate ancestors of Harsha are described as great devotees of the sun (Paramādityabhaktaḥ) Bāna tells us that Pushpabhūti, the remote ancestor of Harsha, was a devout worshipper of Śiva § But Bāna himself describes how Prabhākara-

* *Vide* text p. 20 'अभिमुखमाजगाम शिखिपिच्छलान्छनो नम्राटक'

† See a. g. text p. 78 ll 4-7

‡ भगवन् भक्तजने सञ्चरिणि सुगत सुतोऽसि' text p. 79.

§ 'इयं तु ग्रहीष्यति मयैव सम समाप्तकृत्वेन काषायणि' text p. 85

§ 'तस्य...सहजैव अन्यदेवताविमुखी -

vardhana everyday devoutly worshipped the sun with red flowers Harsha calls himself a devout worshipper of S'iva (Paramamāhes'varah). The Sonpat seal of Harsha has the emblem of a Nandī Bāna informs us that Harsha set out on his expedition after worshipping S'iva* and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a bull. From these data one may say that between Brahmin and Buddhist and between the devotee of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed There were certain root-ideas, certain habits of thought and modes of life, that were common to all Coming to matters of detail, we find that Prabhākaravardhana celebrated many and elaborate sacrifices.† In describing the houses of his cousins, Bāna gives us an instructive picture of their surroundings in the 7th century A. D ‡ When Harsha made fun of Bāna by dwelling upon the wild years of his youth, Bāna in self-defence mentioned several things which entitled him to be better treated by the king § On his return from the court of Harsha, Bāna questions his kinsmen on matters that were vital to the Brahmins of his day, viz the performances of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mīmāṃsā and poetry Bāna tells us that Paurāṇikas were as popular in those days as in these His friend Sudrishti treated him to a recital of the Vāyupurāṇa We are told that Paurāṇikas clever in comforting those stricken with grief surrounded Harsha after the death of his father From the Kādambarī we learn that then as now the Mahābhārata was a favourite book with all, especially with women The Harshacharita also dwells upon the popularity of the great

* 'विरचय्य परमया भक्त्या भृगवतो नीललोहितस्यार्चाम्' text p 53

† Vide text pp 2 and 38

‡ Note the first paragraph of the 2nd उच्छ्वास

§ 'आज्ञापोऽसि जात सोमपायिना वशे वात्स्यायनात्ताम् । यथाकालमुपनयनादयः कृता संस्कारा । सम्यक्पठित साङ्गो वेद । श्रुतानि यथाशक्ति शास्त्राणि । दारपरित्रहादभ्यागारिकोऽसि । लोकद्वयाविरोधिभिस्तु चापलैः शैशवमश्रुत्यमासीत् । अत्रानपलापोऽसि ।' 2nd उच्छ्वास

epic* The description of the rites performed when Piabhākaravardhana was on his deathbed, though somewhat weird, shows us what popular Hindu religious practices and observances were in the 7th century A D† When Bāna started on his visit to Harsha, he gives us a graphic and entertaining description of the way in which an orthodox Brahmin should make preparations to leave his home on an important undertaking The long and rather curious list of the companions of Bāna in his youth (p III above) shows us with what a strange medley of people an orthodox Brâhmana could associate without running any serious risk of losing caste or position It is to be noted that two of his most intimate associates were his cousins born of a S'ûdra mother We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Rājyas'ri §

Hüen Tsang dwells at great length on the condition of religion in the times of Harsha. He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity § We hope that the student of the Harshacharita will not fail to read the curious incidents and anecdotes that the Chinese traveller relates concerning Harsha.

XI The text of the Harshacharita

The present edition is based on three editions of the Harshacharita, viz the Nirṇayasāgara edition, that in the Bombay Sanskrit Series and the Calcutta edition of Is'vara-chandra The first and third agree closely The edition of Dr Fuhrer contains in the footnotes very valuable material derived from eight MSS We do not follow any particular edition All important readings have been discussed in the notes. In a few cases the punctuation is wrong in the text, but has been corrected in the notes

* 'महाभारतभावितात्मान' 3rd उच्छ्वास, 'कस्य न द्वितीयमहाभारते भवे
स्य चरिते कुतूहलम्' 3rd उच्छ्वास, 'विविधवीरस्त्वृत्तान्तरामणीयकेन महाभारतमपि
लघयन्निव' text p 45

† Vide text p 21

‡ Text pp 7-9

§ Text pp 13-14

§ B R W W Vol. I pp 214-215

XII Commentaries

The only commentary available is the *Sanketa* written by S'ankara. The commentary so far as it goes is very valuable, particularly in the explanation of obscure words and puns. But it is very often meagre and passes over whole pages with scarcely a word of comment. So we did not include it in our edition. We know very little concerning the age or native place of the commentator. As the commentary has only been found in Kashmir, it is not unreasonable to suppose that S'ankara was a native of Kashmir. His father's name was *Punyākara* and he invokes *Ganes'a* at the beginning of his work. Among the authors and works named by him are—*Amarasimha*, *Kālidāsa*, *Kātyāyana* author of the *Vārtikas*, *Krishna* (a *Prakrit* poet), *Kautilya*, *Gārudas'āstra*, *Chānakya*, *Bharatamuni*, *Bhāmaha*, *Manu*, *Mahābhārata*, *Rājas'ekhara*, *Lātāchārya* (an astronomical writer), *Vātsyāyana* (author of *Kāmasūtra*), *Vyādi* (author of the grammatical work *Samgraha*). Among the works from which quotations are taken without specifying the author are (besides those mentioned above)—*Kāvya-lamkāra* of *Udbhata*, *Dhvanyāloka*, *Bhagavatgītā*, *Meghadūta*, *Raghuvams'a*. The commentator very frequently refers to previous commentators in the words 'kechit', 'anye', 'apare' &c. At the end of his commentary S'ankara tells us that he follows tradition in explaining the difficult *Harshacharita* *. Hence it is clear that he was preceded by a number of commentaries.

As to the age of the commentator, we can give only an approximate result. As he either names or quotes from *Rājas'ekhara*, *Udbhata* and the *Dhvanyāloka*, he is later than the 9th century A. D. But he is comparatively an early writer. One of the Mss of the commentary was, we are told by Dr. Fuhrer, dated Samvat 1520 i. e. 1464 A. D. if it is the *Vikrama* era to which the date refers, as is likely. Besides the fact that, instead of quoting such eminent *Ālamkārikas* as *Mammata* and *Ruyyaka* (both Kashmirians), he quotes the ancient Kashmirian rhetoricians *Bhāmaha* and

* 'दुबोधे हर्षचरिते सप्रदायानुरोधतः । गूढार्थोन्मुद्रणा चक्रे शङ्करो विदुषा कृते ॥'

Udhata goes to strengthen the view that he was an early writer. He may therefore have flourished before the 12th century A. D.

It is to be noted that S'ankara cites a few vernacular words in explaining the Harshacharita. These may furnish some clue to his nationality*.

It appears that Ruyyaka, the famous author of the *Alamkārasarvasva*, wrote a commentary on the *Harshacharita* called *Harshacharitavārtika*.† The author of the commentary on the *Vyaktiviveka* of Mahimabhatta, who is generally regarded to be the same as Ruyyaka, also refers to his own commentary on the *Harshacharita* called *Harshacharitavārtika*‡. It is a pity that this ancient commentary on the *Harshacharita* by so able and eminent a critic as Ruyyaka has not yet been brought to light. If it ever comes to light, it will be of great help in explaining many of the difficulties in the *Harshacharita* and in settling the text which is very corrupt in several places.

XIII The plan of the Notes.

The method adopted in the notes is as follows—First of all a long passage is taken and is split up into clauses. Each difficult clause is then translated. In order to indicate clearly the meanings of words, Sanskrit words are often enclosed in brackets after their English equivalents. If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved, quotations from *kos'as* such as that of *Amarasimha* are cited, references to mythology are dealt with at length and difficult words are traced to their origin. All grammatical peculiarities have been carefully noted. Parallel passages from the author's work or from the works of other authors

* e. g. on the word गुञ्जा he remarks 'सन्ना इति यस्य प्रसिद्धिः' notes p. 168, on प्रौढिक he says 'योग्याशनार्थं प्रसेवकः यो बुक्कण इति प्रसिद्धः', on लम्बापट्टहा. he says 'तमिला इति प्रसिद्धा' notes p. 175.

† p. 61 of अलङ्कारमर्वस्व *Vide* p. VI above.

‡ 'एतदस्माभिर्हर्षचरितवार्तिके विस्तृत्य प्रतिपादितं तत् एवावसेयम्' p. 44 of the commentary of the व्यक्तिविवेक (Trivandrum Sanskrit series).

are given to further elucidate the meaning. Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

XIV The Appendices

The first appendix contains an abstract of the Harsha-charita. The second appendix contains the Suprabhâta-stotia. The third appendix is a general index dealing with proper names, mythological references, information of general interest and other kindred matters occurring in the notes.

हर्षचरितम् ।



प्रथम उच्छ्वासः ।



नमस्तुङ्गशिरश्चुम्बिचन्द्रचामरचारवे ।
त्रैलोक्यनगरारम्भमूलस्तम्भाय शम्भवे ॥ १ ॥
हरकण्ठग्रहानन्दमीलिताक्षी नमाम्युमाम् ।
कालकूटविषस्पर्शजातमूर्छागमामिव ॥ २ ॥
नम सर्वविदे तस्मै व्यासाय कविवेधसे ।
चक्रे पुण्य सरस्वत्या यो वर्षमिव भारतम् ॥ ३ ॥
प्राय कुकवयो लोके रागाधिष्ठितदृष्टय ।
कोकिला इव जायन्ते वाचाला कामकारिणः ॥ ४ ॥
सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।
उत्पादका न बहव कवय शरभा इव ॥ ५ ॥
अन्यवर्णपरावृत्त्या बन्धव्बिह्वनिगूहने ।
अनाख्यात सता मध्ये कविश्रौरो विभाव्यते ॥ ६ ॥
श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।
उत्प्रेक्षा दाक्षिणात्येषु गौडेवक्षरडम्बर ॥ ७ ॥
नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्ट स्फुटो रसः ।
विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुष्करम् ॥ ८ ॥ ✓
किं कवेस्तस्य कान्येन सर्ववृत्तान्तगामिनी ।
कथेव भारती यस्य न दैवामोति जगन्नयम् ॥ ९ ॥
उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती ।
कथमाख्यायिकाकारा न ते बन्धा कवीश्वरा ॥ १० ॥
कवीनामगलद्वर्पो नून वासवदत्तया ।
शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥ ११ ॥

१ असात्माक् 'इच्छादिशक्तिनिवयप्रसरक्रमेण विश्वावभासनविधौ प्रथितप्रभावा ।
याध्यायिना हृदयकोकनदप्रतिष्ठा रूप प्रकाशयति नौमि सरस्वती ताम्' इत्यय श्लोको
ब-पुस्तके दृश्यते २ 'डम्बरम्' ब ३ 'प्राप्नोति दिगन्तरम्' क.

पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थिति ।
 भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ १२ ॥
 अविनाशिनमग्राभ्यमकरोत्सातवाहन ।
 विशुद्धजातिमि कोश रत्नैरिव सुभाषितै ॥ १३ ॥
 कीर्तिं प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।
 सागरस्य पर पार कपिसेनेव सेतुना ॥ १४ ॥
 सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकै ।
 सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ १५ ॥
 निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
 प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥ १६ ॥
 समुदीपितकन्दर्पां कृतगौरीप्रसाधना ।
 हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥ १७ ॥
 आढ्यराजकृतोत्साहैर्हृदयस्थै स्मृतैरपि ॥
 जिह्वान्तं कृष्यमाणेव न कवित्वे प्रवर्तते ॥ १८ ॥
 तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुल ।
 करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥ १९ ॥
 सुखप्रबोधललिता सुवर्णघटनोज्ज्वलैः ।
 शब्दैराख्यायिका भाति शरयेव प्रतिपादकै ॥ २० ॥
 जयति ज्वलत्प्रतापज्वलनप्राकारकृतजगद्रक्ष ।
 सकलप्रणयिमनोरथसिद्धिश्चैव पर्वतो हर्ष ॥ २१ ॥

एवमनुश्रूयते—पुरा किल भगवान्स्वलोकमधितिष्ठन्परमेष्ठी विकासिनि
 पद्मविष्टरे समुपविष्ट सुनासीरप्रमुखैर्गीर्वाणैः परिवृतो ब्रह्मोद्या कथा
 कुर्वन्न्याश्च निरवद्या विद्यागोष्ठीर्भावयन्कदाचिदासाञ्जके । तथासीन च त
 त्रिभुवनप्रतीक्ष्य मनुदक्षचाक्षुषप्रभृतय प्रजापतय सर्वे च सप्तर्षिपुर सरा
 महर्षय सिषेविरे । केचिद्वच स्तुतिचतुरा समुदचारयन् । केचिदपधिति-
 भाञ्जि यजूष्यपठन् । केचिद्विशसासामानि जगु । अपरे विवृतक्रतुक्रिया-
 तन्त्रान्मन्त्रान्व्याचचक्षिरे । विद्याविसवादकृताश्च तत्र तेषामन्योन्यस्य विद्या-
 विवादा प्रादुरभवन् ।

अथातिरोषण प्रकृत्या महातपा मुनिरत्रेस्तनयस्तारापतेर्भ्राता नाज्ञा
 दुर्वासा द्वितीयेन मन्दपालनाज्ञा मुनिना सह कलहायमान साम गायन्क्रो-
 धान्धो बिस्वरमकरोत् । सर्वेषु च शापभयप्रतिपन्नमौनेषु मुनिष्वन्यालाप-
 लीलायावधीरयति कमलसम्भवे भगवती कुमारी किञ्चिदुन्मुक्तबालभावे

१ '०सार्द्रासु' क-व २ 'अन्योन्यस्य विवादा' ब. ३ 'द्वितीयेनोपमन्नु-
 नाज्ञा' ब-

भूषितनवयौवने वयसि वर्तमाना, गृहीतचामरप्रचलद्भुजलता पितामहशु-
पवीजयन्ती, निर्मलसैनताडनजातरागाभ्यामिव स्वभावारुणाभ्या पादपल्ल
वाभ्या समुज्जासमाना, शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालि
तचरणा, मर्दननगरतोरणस्तम्भविभ्रम विभ्राणा जङ्घाद्वितयम्, सलीलमुत्क-
कलहसकुलकलापप्रलापिनि मेखलादौग्धि विन्यस्तवामहस्तकिसलया, विद्व-
न्मानसनिवासलभेन गुणकलापेनेवासावलम्बिना ब्रह्मसूत्रेण पवित्रीकृतकाया,
भास्वन्मध्यनायकमनेकमुक्तानुयातमपवर्गमार्गमिव हारमुद्रहन्ती, वदनप्र
विष्टसर्षविद्याचरणाककरसेनेव पाटलेन स्फुरता दशनच्छदेन विराजमाना,
सक्रान्तकमलासनकृष्णाजिनप्रतिमा साममधुरगीताकर्णनावतीर्णशशिहरिणा-
मिव कपोलस्थलीं दधाना, तिर्यक्सावज्ञमुन्नमितैकभ्रूलता, श्रोत्रमेक विस्वर-
श्रवणकलुषित प्रक्षालयन्तीवापाङ्गनिर्गतेन लोचनाशुजलप्रवाहेणेतरश्रवणेन
च विकसितसितसिन्धुवारमञ्जरीजुषा हसतेव प्रकटितविद्यामदा, श्रुतिप्रण-
यिभि प्रणवैरिव कर्णावतसकुसुममधुकरकुलैरुपास्यमाना, सूक्ष्मविमलेन
प्रज्ञाप्रतानेनवाशुकेनाच्छादितशरीरा, वाङ्मयमिव निर्मल दिक्षु दशनज्यो-
त्स्नालोक विकिरन्ती देवी सरस्वती श्रुत्वा जहास ।

इद्धा च तां तथा हसन्तीं स मुनि 'आ पापकारिणि, दुर्गृहीतविद्याल-
वावलेपदुर्विदग्धे, मामुपहससि' इत्युक्त्वा शिर कम्पशीर्यमाणबभ्रुविशरा-
रोरुन्मिषत्पिङ्गलिश्रो जटाकलापस्य रोचिषां सिञ्चन्निव रोषदहनद्रवणेन दश
दिश, कृतकालसन्निधानामिवान्धकारितललाटपट्टाष्टापदामर्त पुरमण्डनपत्र-
भङ्गमकरिका भुकुटिमावधन्, अतिलोहितेन चक्षुषामर्षदेवतायै स्वर्धुरोप-
हारमिव प्रयच्छन्, निर्दयदष्टदशनच्छदभयपलायमानामिव वाच रुन्धन्तता-
शुच्छलेन, अंसावस्त्रसिन शापशासनपट्टस्येव प्रधन्प्रन्थिमन्यथा कृष्णाजि-
नस्य, स्वेदकणप्रतिविम्बितै शापशङ्काशरणागतैरिव सुरासुरमुनिभि प्रति-
पन्नसर्वावयव, कोपकम्पतरलिताङ्गुलिना करेण प्रसादनलभामक्षस्माला-
मिवाक्षमालामाक्षिप्य कामण्डलवेन वारिणा समुपस्पृश्य शापजल जग्राह ।

अत्रान्तरे स्वयम्भुवोऽभ्याशे समुपविष्टा देवी मूर्तिमती पीयूषफेनपटल-
पाण्डर कल्पद्रुमदुकूलवल्कल वसाना, विसतन्तुमयेनाशुकेनोन्नतस्तनमध्य-
बद्धगात्रिकाग्रन्थि, तपोबलनिर्जितत्रिभुवनजयपताकामिरिव तिसृभिर्मस्यपु-
ण्ड्रकराजिमिर्विराजितललाटाजिरा, स्कन्धावलम्बिनां सुधाफेनधवलेन तप-
प्रभावकुण्डलीकृतेन गर्जास्रोतसेव योगपट्टकेन विरचितवैकक्ष्यका, सभ्येन
ब्रह्मोत्पत्तिपुण्डरीकमुकुलमिव स्फटिककमण्डलु करेण कलयन्ती, दक्षिणम-

१ 'यौवने नवे वयसि' अ-क २ 'धर्मेनगर' ब ३ 'धासि' ब ४ 'वि-
द्यालक्तक' अ-क. ५ 'शोचिषा' ब-क. ६ 'अन्तकमण्डन' ब ७ 'लम्बिना
फेन' ब. ८ 'गगनगङ्गा' ब.

क्षमालाकृतपरिक्षेप कम्बुनिर्मितोर्मिकादन्तुरित तर्जनतरङ्गिततर्जनीकमुत्क्षिपन्ती करम्, 'आ पाप, क्रोधोपहत, दुरात्मन्, अज्ञ, अनात्मज्ञ, ब्रह्मबन्धो, मुनिखेट, अपसद, निराकृत, कथमात्मस्वलितविलक्ष सुरासुरमुनिमनुजवृन्दवन्दनीया त्रिभुवनमातर भगवती सरस्वती शमुमभिलषसि' इत्यभिधाना, रोषविमुक्तवेत्रासनैरोङ्कारमुखरितमुखैरुक्षेपदोलायमानजटाभारभरितदिरिभ परिकरबन्धभ्रमितकृष्णाजिनाटोपच्छायाश्यामायमानदिवसैरमर्षेनिश्वासदोलाप्रेङ्खोलितब्रह्मलोकै सोमरसमिव स्वेदविसरव्याजेन स्वङ्गिरमिहोत्रपवित्रभस्मस्मेरललाटै कुशतन्तुचारु वामरचीरचीवरिमिराषाढिभि प्रहरणीकृतकमण्डलुमण्डलैर्मूतैश्चतुर्भिर्वेदै सह वृषीमपहाय सावित्री समुत्तस्थौ ।

ततो 'मर्षय भगवन्, अभूमिरेषा शापस्य' इत्यनुनाथ्यमानोऽपि विबुधै, 'उपाध्याय, स्वलितमेक क्षमस्व' इति बद्धाञ्जलिपुटै प्रसाद्यमानोऽपि स्वशिष्यै, 'पुत्र, मा कृथास्तपस प्रत्यूहम्' इति निवार्यमाणोऽप्यत्रिणा, रोषावेशविवशो दुर्वासा 'दुर्विनीते, व्यपनयामि ते विद्याजनितामुन्नतिमिमाम्, अधस्ताद्गच्छ मर्त्यलोकम्' इत्युक्त्वा तच्छापोदक विससर्ज । प्रतिशापदानोद्यता सावित्री 'सखि, संहर रोषम्, असस्कृतमतथोऽपि जात्यैव द्विजन्मानो माननीया' इत्यभिधाना सरस्वत्येव न्यचारयत् ।

अथ ता तथा शशा सरस्वतीं दृष्ट्वा पितामहो भगवान्कमलोत्पत्तिरग्रमृणालसूत्रामिव धवलयज्ञोपवीतिनीं तनुमुद्रहन्, उद्गच्छदच्छाङ्गुलीयकमरकतमयूखलताकलापेन त्रिभुवनोपप्लवप्रशमकुशापीडधारिणेव दक्षिणेन करेण निवार्य शापकलकलम्, अतिविमलदीर्घैर्भाविभूतयुगारम्भसूत्रपातमिव दिक्षु पातयन् दशनकिरणैः, सरस्वतीप्रस्थानमङ्गलपटहेनेव पूरयन्नाशा स्वरेण, सुधीरमुवाच—'ब्रह्मन्, न खलु साधुसेवितोऽयं पन्था येनासि प्रवृत्त । निहन्त्येष परस्तात् । उडामप्रसृतेन्द्रियाश्चसमुत्थापित हि रज कलुषयति दृष्टिमनक्षजिताम् । कियदूर वा चक्षुरीक्षते । विशुद्धया हि विद्या पश्यन्ति कृतबुद्धयः सर्वानर्थानसत सतो वा । निसर्गविरोधिनी चेय पय पावकयोरिव धर्मक्रोधयोरेकत्र वृत्तिः । आलोकमपहाय कथं तमसि निमज्जसि । क्षमा हि मूल सर्वतपसाम् । परदोषदर्शनदक्षा दृष्टिरिव कुपिता बुद्धिर्न त आत्मरागदोष पश्यति । क्व महातपोभारवैवधिकता, क्व पुरोभागित्वम् । अतिरोषणश्चक्षुष्मानन्ध एव जन । नहि कोपकलुषिता विमृशति मति कर्तव्यमकर्तव्यं वा । कुपितस्य प्रथममन्धकारीभवति विद्या, ततो भ्रुकुटिः । आदाविन्द्रियाणि राग समास्क्रन्दति, चरम चक्षुः । आरम्भे तपो गलति, पश्चात्स्वेदसलिलम् । पूर्वमयश स्फुरति, अनन्तरमधर । कथं लोकविनाशाय

ते विषपादपस्येव जटावटकलानि जातानि । अनुचिता खल्वस्य मुनिवेशस्य
हारयष्टिरिव वृत्तमुक्ता चित्तवृत्ति । शैलूष इव वृथा वहसि कृत्रिममुपशम-
शून्येन चेतसा तापसाकल्पम् । अल्पमपि न ते पश्यामि कुशलजातम् ।
अनेनातिलिङ्गान्नाप्युपर्येव प्लवसे ज्ञानोदन्वत । न खल्वनेलमूका एडा
जडा वा सर्व एते महर्षय । रोषदोषनिषद्ये स्वहृदये निग्राह्ये किमर्थमस्ति
निगृहीतवाननागस सरस्वतीम् । एतानि तान्यात्मप्रमादस्खलितवैलक्ष्याणि,
यैर्यति वाच्यतामविदग्धो जन' इत्युक्त्वा पुनराह—'वत्से सरस्वति वि-
षाद मा गा । एषा त्वामनुयास्यति सावित्री विनोदयिष्यति चास्मद्विरहदु-
खिताम् । आत्मजमुखकमलावलोकनावधिश्च ते शापोऽय भविष्यति' इति ।
एतावदभिधाय विसर्जितसुरासुरमुनिमनुजमण्डल ससंभ्रमोपगतनारदस्क-
न्धविच्यस्तहस्त समुचिताह्निककरणायोदतिष्ठत् । सरस्वत्यपि शप्ता किञ्चिद-
धोमुखी धवलकृष्णशारा कृष्णाजिनलेखामिव दृष्टिमुपसि पातयन्ती, सुरमि-
नि श्वासपरिमललैर्मूर्तैः शापाक्षरैरिव षट्चरणचक्रैराकृष्यमाणा, शापशोक-
शिथिलितहस्ता, अधोमुखीभूतेनोपदिश्यमानमर्त्यलोकावतरणमार्गेण नखम-
यूखजालकेन, नूपुरव्याहाराहूतैर्भवनकलहसकुलैर्ब्रह्मलोकनिवासिहृदयैरिवा-
नुगम्यमाना सम सावित्र्या गृहमगात् ।

अत्रान्तरे सरस्वत्यवतरणवार्तामिव कथयितु मध्यम लोकमवततारांशु-
माली । क्रमेण च मन्दायमाने मुकुलितविसिनीविसरव्यसनविषण्णसरसि
वासरे, मधुमदमुदितकामिनीकोपकुटिलकटाक्षक्षिप्यमाण इव श्लेपीय-
क्षितिधरशिखरमवतरति तरणतरकपिलपनलोहिते लोकैकचक्षुषि भगवति,
प्रभुतंमुखमाहेयीयूथक्षरक्षीरधाराधवलितेष्वासन्नचन्द्रोदयोदामक्षीरोदलह-
रीक्षालितेष्विव दिव्याश्रमोपशल्येषु, अपराह्णप्रचारचलिते चामरिणि चामी-
करतटताडनारुणितरदने रदति सुरस्त्रवन्तीरोधासि स्वैरमैरावते, प्रसृतानेक-
विद्याधरामिसारिकासहस्रचरणालक्तकरसानुलसि इव प्रकटयति च तारापथे
पाटलताम्, तारापथप्रस्थितसिद्धदत्तदिनकरास्तमयार्घ्यावर्जिते रञ्जितककुभि
कुसुम्भभासि खवति पिनाकिप्रणतिमुदितसध्यास्वेदसलिल इव रक्तचन्दन-
द्रवे, वन्दारुमुनिवृन्दारकवृन्दबध्यमानसंध्याञ्जलिवने ब्रह्मोत्पत्तिकमलसेवा-
गतसकलकमलाकर इव राजति ब्रह्मलोके, समुच्चारिततृतीयसवनैर्ब्रह्मणि ब्र-
ह्मणि, ज्वलितवैतानज्वलनज्वालाजटालाजिरेष्वारब्धधर्मसाधनशिखिरनीराज-
नेष्विब सप्तर्षिमन्दिरेषु, अधमर्षणमुषितकिल्बिषविषगादोलाघलघुषु यतिषु,
सध्योपासनासीनतपस्विपङ्क्तिपूतपुलिने प्लवमाननलिनयोनियानहसहासदन्तु-
रितोर्मिणि मन्दाकिनीजले, जलदेवतातपत्रे पत्रत्रथकुलकलत्रान्त पुरसौधे

१ 'पण्डा जटा वा' क २ 'प्रसाद' ब ३ 'याप्यतां यात्यविदग्धो' अ-क.
४ अस्मात्पर 'तपसे' इत्यधिक ब-पुस्तके ५ 'प्रस्तुतमखमाहेयी' ब. ६ '०ताडन-
रणितरदने' अ-क. ७ 'सवनव्रतब्रह्मणि' ब.

निजमधुमधुरामोदिनि कृतमधुपमुदि मुमुदिषमाणे कुमुदवने, दिवसावसान-
नतान्यत्तामरसमधुरमधुमपीतिप्रीते सुषुप्सति मृदुमृणालकाण्डकण्डूयनकु-
ण्डलितकन्धरे व्रुतपक्षराजिवीजितराजीवसरसि राजहसयूथे, तटलताकुसु-
मधूलिधूसरितसरिति सरिति सिद्धपुरपुरध्रिधम्मिल्लमल्लिकागन्धग्राहिणि सा-
यन्तने तनीयसि निशानि श्वासनिभे नभस्वति, सङ्कोचोदञ्चदुच्चकेसरकोटि-
सङ्कटकुशेश्यैकोशकोटरकुटीशायिनि पट्चरणचक्रे, नृत्तोद्भूतधूर्जटिजटाटवी-
कुटजकुञ्जलनिकरनिभे नभस्थल स्तवकयति तारागणे, संध्यानुबन्धताम्रे
परिणमत्तालफलत्वक्त्वयि कालमेघमेदुरे मेदिनी मीलयति नववयसि
तमसि, तरुणतरतिमिरपटलपाटनपटीयसि समुन्मिषति यामिनीकामिनीक-
र्णपूरचम्पककलिकाकदम्बके प्रदीपप्रकरे, प्रतनुतुहिनकिरणकिरणलावण्यालो-
कपाण्डुन्याश्रयननीलनीरमुक्तकालिन्दीकूलबालुकापुलिनायमाने शातकृतवे
कशयैति तिमिरमाशामुखे, खमुचि मेचकितविकचितकुवलयसरसि शशधर-
वरनिकरकचग्रहाविले विलीयमाने मानिनीमनसीव शर्वरीशबरीचिकुरचये
चापपक्षत्वयि तमसि, उदिते भगवत्युदयगिरिशिखरकटकुहरहरिखरनखर-
निवहहेतिनिहतनिजहरिणगलितरुधिरनिचयनिचितमिव लोहित वपुरुदयरा-
गवरमधरमिव विभावरीवध्वा धारयति श्वेतभानौ, अचलच्युतचन्द्रकान्तज-
लधाराधौत इव ध्वस्ते ध्वान्ते, गोलोऋगलितदुग्धविसरवाहिनि दन्तमयम-
करमुखमहाप्रणाल इवाधूरयितु प्रवृत्ते पयोधिमिन्दुमण्डले, स्पष्टे प्रदोपसमये
सावित्री शून्यहृदयामिव किमपि ध्यायन्ती साक्षा सरस्वतीमवादीत्—
'सखि, त्रिभुवनोपदेशद'नदक्षायास्तव पुरो जिह्वा जिहेति मे जल्पन्ती ।
जानास्येव यादृश्यो विसंस्थुला गुणवत्यपि जने दुर्जनवन्निर्दाक्षिण्या क्षणभ-
ङ्गिन्यो दुरतिक्रमणीर्था न रमणीया दैवस्य वामा वृत्तय । निष्कारणा च
निकारकणिकापि कलुषयति मनस्विनोऽपि मानसमसदृशजनादापतन्ती ।
अनवरतनयनजलसिच्यमानश्च तरुरिव विपल्लवोऽपि सहस्रधा प्ररोहति
शोर्क । अतिसुकुमार च जन सन्तापपरमाणवो मालतीकुसुममिव म्लानि-
मानयन्ति । महता चोपरि निपतन्नगुरपि सृणुरिव करिणा क्लेश, कदर्थना-
यालम् । सहजस्नेहपाशग्रन्थिबन्धनाश्च बान्धवभूता दुस्त्यजा जन्मभूमय ।
दारयति दारुण क्रकचपात इव हृदय सस्तुतजनविरह । सा नार्हस्वेवं
भवितुम् । अभूमि खलवसि दु खक्ष्वेडाङ्कुरप्रसवानाम् । अपि च पुराकृते
कर्मणि बलवति शुभेऽशुभे वा फलकृति तिष्ठत्यधिष्ठातरि प्रष्टे पृष्ठतश्च कोऽ-

१ 'राजीवरजसि' ब २ एतन्नास्ति अ-क-पुस्तकयो ३ 'कुशेशयकोटर०'
क, 'कुटीकोटर०' ब. ४ 'बालपुलिना०' अ-क ५ 'कशयति' अ ६ 'क्रमणीया
दैवस्य' ब. ७ 'क्लेशयति' ब ८ एतन्नास्ति अ-क-पुस्तकयो . ९ 'प्रभावानाम्'
ब-क.

वसरो विदुषि शुचाम् । इदं च ते त्रिभुवनमङ्गलैककमलमङ्गलभूता कथ-
मिव मुखमपवित्रयन्त्यश्रुबिन्दवः । तदलम् । अधुना कथय कतमं भुवो
भागमलङ्कृतमिच्छसि । कस्मिन्नवतितीर्षति ते पुण्यभाजि प्रदेशे हृदयम् ।
कानि वा तीर्थान्यनुग्रहीतुममिलषसि केषु वा धन्येषु तपोवनधामसु तप-
स्यन्ती स्थातुमिच्छसि । सज्जोऽयमुपचरणचतुर सहपांशुकीडापरिचयपेशल
प्रेयान्सखीजन क्षितितलावतरणाय । अनन्यशरणा चाद्यैव प्रभृति प्रतिपद्य-
स्व मनसा वाचा क्रियया च सर्वविद्याविधातार धातारं च स्वश्रेयसे
स्वचरणरज पवित्रितत्रिदशासुरं सुधासूतिकलिकाकल्पितकर्णावतस देवदेव
त्रिभुवनगुह्यम्बकम् । अरुपीयसैव कालेन स ते शापशोकविरतिं वितरि-
ष्यति । इति ।

एवमुक्ता मुक्तमुक्ताफलधवललोचनजललवा सरस्वती प्रत्यवादीत्—‘प्रि-
यसखि, त्वया सह त्रिचरत्नानि मे काञ्चिदपि पीडामुत्पादयिष्यति ब्रह्म-
लोकविरहः शापशोको वा । केवलं कमलासनसेवासुखमाद्र्यति मे हृद-
यम् । अपि च त्वमेव वेत्सि मे भुवि धर्मधामानि समाधिसाधनानि योग-
योग्यानि च स्थानानि स्थातुम्’ इत्येवमभिधाय विरराम रणरणकोपनीत-
प्रजागरा चानिमीलितलोचनेन तां निशामनयत् ।

अपरेद्युहृदि ते भगवति त्रिभुवनशेखरे खणखणायमानखरखलीनक्षतनिज-
नुरगमुखक्षिप्तेन क्षतजेनेव पाटलितवपुःपुद्गलचलचूडामणौ जरत्कुक्वाकु-
चूडारुणारुणपुरं सरे विरोचने नातिदूरवर्ती विविच्य पितामहविमानहसकु-
लपाल पर्यटनपरवक्रमुच्चैरगायत्—

‘तरलयसि दृश किमुत्सुकामकलुषमानसवासलालिते ।

अवतर कलहसि वापिका पुनरपि यास्यसि पङ्कजालयम्’

तच्छ्रुत्वा सरस्वती पुनरचिन्तयत्—‘अहमिवानेन पर्यनुयुक्ता । भवतु ।
मानयामि मुनेर्वचनम्’ इत्युक्त्वोत्थाय कृतमहीतलावतरणसङ्कल्पा परित्यज्य
वियोगविक्रव स्वपरिजन ज्ञातिवर्गमवगणध्यावगणा त्रि प्रदक्षिणीकृत्य चतु-
र्मुखं कथमप्यनुनयनिवर्तितानुयायिव्रतिव्राता ब्रह्मलोकं सावित्रीद्वितीया
निर्जगाम ।

ततः क्रमेण ध्रुवप्रवृत्ता धर्मधेनुमिवाधोधावमानधवलपयोधराम्, उदुर-
ध्वनिम्, अन्धकमथनमौलिमालतीमालिकाम्, आलीयमानवालखिल्यरुद्ध-
रोधसम्, अरुन्धतीधौततारवत्वचम्, त्वङ्गत्तङ्गतरङ्गतरलतरतारतारकाम्,

१ ‘अनुचरण०’ अ २ ‘दातारम्’ अ-क ३ ‘श्व श्रेयसस्य चरणरज ०’ अ-क
४ ‘चामीलित’ अ ५ ‘स्वलत्खलीन’ अ-क ६ ‘मुखधरक्षतजेनेव’ अ.
७ ‘पितामहवाहनहस०’ अ ८ ‘तङ्गत्तङ्गतरङ्गतरलतरतारकाम्’ अ

तापसविकीर्णविरलितिलोदकपुलकितपुलिनाम्, आप्लवनपूतपितामहपातित-
पितृपिण्डपाण्डुरितपाराम्, पर्यन्तसुप्तसप्तर्षिकुशशयनसूचितसूर्यग्रहसूतकोप-
चासाम्, आचमनशुचिशचीपतिमुच्यमानार्चनकुसुमनिकरशाराम्, शिवपु-
रापतितनिर्मात्यमन्दारदामकाम्, अनादरदारितमन्दरदरीदृषदम्, अनेक-
नाकनायकनिकायकामिनीकुचकलशविलुलितविग्रहाम्, ग्राहग्रावग्रामस्खल-
नमुखरितस्रोतसम्, सुपुष्पासुतशशिसुधाशीकरस्तवकतारकिततीराम्, धि-
षणाशिकार्यधूमधूसरितसैकताम्, सिद्धविरचितवालुकालिङ्गलङ्घनत्रासवि-
द्रुतविद्याधराम्, निर्मोकमुक्तिमिव गगनोरगस्य, लीलाललाटिकामिव त्रिवि-
ष्टपविटस्य, विक्रयवीथीमिव पुण्यपण्यस्य, दन्तैर्गालामिव नरकनगरद्वारस्य,
अंशुकोष्णीपपट्टिकामिव सुमेरुनृपस्य, दुकूलकदलिकामिव कैलासकुञ्जरस्य,
पद्मतिमिवापवर्गस्य, नेमिमिव कृतयुगचक्रस्य, सप्तसागरराजमहिषीं मन्दा-
किनीमनुसरन्ती मर्त्यलोकोमवततार । अपश्यञ्चाम्बरतलस्थितैव हारमिव
वरुणस्य, अमृतनिर्झरमिव चन्द्राचलस्य, शशिमणिनिष्ठन्दमिव विन्ध्यस्य,
कर्पूरद्रुमद्रवप्रवाहमिव दण्डकारण्यस्य, लावण्यरसप्रस्रवणमिव दिशाम्,
स्फाटिकशिलापट्टशयनमिवाम्बरश्रिया, स्वच्छशिशिरसुरसवारिपूर्णं भगवत्
पितामहस्यापत्यं हिरण्यवर्णं हुनामानं महानदम्, यं जना शोण इति कथय-
न्ति । दृष्ट्वा च तं रामणीयकद्वतद्वया तस्यैव तीरे वासमरोच्यत् । उवाच
च सावित्रीम्—‘सखि, मधुरमयूरविरुतयः कुसुमपांशुपटलसिकतिलतरुत-
ला परिमलमत्तमधुपवेणीवीणारणितरमणीया रमयन्ति मा मन्दीकृतमन्दा-
कीनीद्युतेरस्य महानदस्योपकण्ठभूमयः । पक्षपाति च हृदयमत्रैव स्थातु मे’
इति । अभिनन्दितावचना च तथेति तथा तस्य पश्चिमे तीरे समवातरत् ।
एकस्मिन् शुचौ शिलातलसनाथे तटलतामण्डपे गृहबुद्धिं बबन्ध । विश्रा-
न्ता च नातिचिरादुत्थाय सावित्र्या सार्धमुच्चितार्चनकुसुमा सज्जौ । पुलिन-
पृष्ठप्रतिष्ठापितसैकतशिवलिङ्गा च भक्त्या परमया पञ्चब्रह्मपुरसरा सम्यक्षु-
द्राबन्धविहितपरिकरा ध्रुवागीतिगर्भामवनिपवनवनगगनदहनतपनतुहिनकि-
रणयजमानमयीर्मूर्तीरष्टावपि ध्यायन्ती सुचिरमष्टपुष्पिकामदात् । अयत्नोप-
नतेन फलमूलेनामृततरसमप्यतिशिशयिषमाणेन च स्वादिज्ञा शिशिरेण शोण-
वारिणा शरीरस्थितिमकरोत् । अतिवाहितदिवसा च तस्मिन्लतामण्डपशिला-
तले कल्पितपल्लवशयना सुष्वाप । अन्येद्युरप्यनेनैव क्रमेण नक्तन्दिनमत्य-
वाहयत् ।

एवमतिक्रामत्सु दिवसेषु गच्छति च काले कदाचिद्याममात्रोद्गते च रवा-
वुत्तरस्यां ककुभि प्रतिशब्दपूरितवनगङ्गा गम्भीरतारतर तुरङ्गहेषितहादमश्व-

१ ‘वित्तीर्णतल’ अ-क. २ ‘ग्रहग्रावस्खलन’ व. ३ ‘दन्तार्गला’ अ-क.
४ ‘हिरण्यवाह’ अ-क. ५ ‘अरचयत्’ अ-क. ६ ‘प्रतिष्ठित’ अ-क.

प्रथम उच्छ्वासः ।

णोत् । उपजातकुतूहला च निर्गत्य लतामण्डपाद्विलोकयन्ती विकचकेतकीग-
र्भपत्रपाण्डुर रज सङ्घात नातिदवीयसि समुखमापतन्तमपश्यत् । क्रमेण च
सामीप्योपजायमानाभिव्यक्ति तस्मिन्महति शफरोदरधूसरे रजसि पयसीव
मकरचक्र ध्रुवमान पुर प्रधावमानेन, प्रलम्बकुटिलकचपलवघटितललाट-
जूटकेन, धवलदन्तपत्रिकाद्युतिहसितकपोलभित्तिना, पिनद्धकृष्णागुरुपङ्कक-
लकच्छुरणकृष्णशबलकषायकञ्जकेन, उत्तरीयकृतशिरोवेष्टनेन, वामप्रकोष्ठनि-
विष्टस्पष्टहाटककटकेन, द्विगुणपट्टपट्टिकागाढग्रन्थिग्रथितासिधेनुना, अनवर-
तव्यायामकृशकर्कशशरीरेण, वातहरिणयूथेनेव मुहुर्मुहु खमुङ्गीयमानेन,
लङ्घितसमविषमावटविटपेन, कोणधारिणा, कृपाणपाणिना, सेवागृहीतविवि-
धवनकुसुमफलमूलपर्णेन, 'चल चल, याहि याहि, अप्सर्पापसर्प, पुरः
प्रयच्छ पन्थानम्' इत्यनवरतकृतकलकलेन, युवप्रायेण, सहस्रमात्रेण पदा-
तिबलेन सनाथमश्ववृन्द सन्दर्श ।

मध्ये च तस्य सार्धचन्द्रेण मुक्ताफलजालमालिना विविधरत्नखण्डखचि-
तेन शङ्खक्षीरफेनपाण्डुरेण क्षीरोदेनेव स्वय लक्ष्मीं दातुमागतेन गगनगते-
नातपत्रेण कृतच्छायम्, अच्छाच्छेनाभरणद्युतीना निवहेन दिशामिव दर्श-
नानुरागलभेन चक्रवालेनानुगम्यमानम्, आनितम्बविलम्बित्या मालतीशे-
खरस्रजा सकलभुवनविजयार्जितया रूपपताकये- विराजमानम्, उत्सर्पिभि
शिखण्डखण्डिकापद्मरागमणेरुणैरशुजालैरदृश्यमानवनदेवताविष्टैर्बालपल्ल-
वैरिव प्रमृज्यमानमार्गैरिणुपस्रवपुषम्, बकुलकुञ्जालमण्डलीमुण्डमालामण्ड-
नमनोहरेण कुटिलकुन्तलस्तबकमालिना मौलिना मीलितातप पिबन्तमिव
दिवसम्, पशुपतिजटामुकुटमृगाङ्गद्वितीयशकलघटितस्येव सहजलक्ष्मीसमा-
लिङ्घितस्य ललाटपट्टस्य मन शिलापङ्कपिङ्गलेन लावण्येन लिम्पन्तमिवान्तरि-
क्षम्, अभिनवयौवनारम्भावष्टम्भप्रगल्भदृष्टिपाततृणीकृतत्रिभुवनस्य चक्षुष
प्रथिम्ना विकचकुमुदकुवलयकमलसर सहस्रसञ्छादितदशदिश शरदमिव प्रव-
र्तयन्तम्, आयतनयननदीसीमान्तसेतुबन्धेन ललाटतटशशिमणिशिलात-
लगलितेन कान्तिसलिलस्रोतसेव द्राघीयसा घोणावशेन शोभमानम्,
अतिसुरभिसहकारकर्पूरककोललवङ्गपारिजातकपरिमलमुचा मत्तमधुकरकुल
कोलाहलमुखरेण मुखेन सनन्दनवन वसन्तमिव वैमन्तम्, आसन्नसुहृ-
रिहासभावनोत्तानितमुखमुग्धहसितैर्दशनज्योत्स्नास्त्रपितदिङ्गुलै पुन पुनर्न
भसि सञ्चारिण चन्द्रालोकमिव कल्पयन्तम्, कदम्बमुकुलस्थूलमुक्ताफलयु-
गलमभ्याभ्यासितमरकतस्य त्रिकण्टककर्णाभरणस्य प्रेङ्खत. प्रभया समुत्स-
र्पन्त्या कृतसकुसुमहरितकुन्दपल्लवरुणावतसमिवोपलक्ष्यमाणम्, आमोदित-
मृगमदपङ्कलिखितपत्रभङ्गभास्वर भुजयुगलमुहाममकराक्रान्तशिखरमिव म-

करकेतुकेतुदण्डद्वय दधानम्, धवलब्रह्मसूत्रसीमन्तित सागरमथनसामर्षग-
 ज्ञास्रोत्रसन्धानितमिव मन्दर देहमुद्रहन्तम्, कर्पूरक्षोदमुष्टिच्छुरणपाशुले-
 नेव कान्तोच्चकुचचक्रवाकयुगलविपुलपुलिनेनोर स्थलेन स्थूलभुजायामपुञ्जित
 पुरो विस्तारयन्तमिव दिक्चक्रम्, पुरस्तादीषदधोनामिनिहितैककोणकमनीयेन
 पृष्ठत कक्ष्याधिकक्षिप्तपल्लवेनोभयत सवलनप्रकटितोत्तरीभागेन हारीतहरिता
 निविडनिपीडितेनाधरवाससा विभज्यमानतनुतरमध्यभागम्, अनवरतश्र-
 मोपचितमासंकठिनविकटमकरमुखसंलग्नजानुभ्या विशालवक्ष स्थलोपलवेदि-
 कोत्तम्भनशिलास्तम्भाभ्या चारुचन्दनस्थासकस्थूलकान्तिभ्यामूरुदण्डाभ्यामु-
 पहसन्तमिवैरावतकरायामम्, अतिभरितोरुभारवहनखेदेनेव तनुतरजङ्घा-
 काण्डम्, कल्पपादपपल्लवद्वयस्येव पाटलस्योभयपार्श्ववलम्बिन, पादद्वयस्य
 दोलायमानैर्नखमयूखैरश्वमण्डनचामरमालामिव रचयन्तम्, अभिमुखमुच्चैरु-
 दञ्जद्विरतिचिरमुपरि विश्राम्यद्विरिव वलितविकट पतद्भि खुरै खण्डितभुवि
 प्रतिक्षणदृशनैर्ग्रहमुक्तिखणखणायितखरखलीने दीर्घघ्राणैलीनलालिकललाट-
 ललितचारुचामीकरचक्रके शिञ्जानशार्तकैर्म्भजयनशोभिनि मनोरहसि गो-
 लाङ्गूलरूपोलकालकायलोम्नि नीलसिन्धुवारवणे वाजिनि महति समारूढम्,
 उभयत पर्याण्वट्टश्लिष्टहस्ताभ्यामासन्नपरिचारकाभ्या दोधूयमानधवलचा-
 मरिकायुगलम्, अग्रत पठतो बन्दिन सुभाषितमुक्कण्टकितकपोलफलकेन
 लग्नकर्णोत्पलकेसरपद्मशकलेनेव मुखशशिना भावयन्तम्, अनङ्गयुगावतार-
 मिव दर्शयन्तम्, चन्द्रमयीमिव सृष्टिमुत्पादयन्तम्, विलासप्रायमिव जीव-
 लोक जनयन्तम्, अनुरागमयमिव सर्गान्तरमारचयन्तम्, शृङ्गारमयमिव
 दिवसमापादयन्तम्, रागराज्यमिव प्रवर्तयन्तम्, आकर्षणाञ्जनमिव च-
 क्षुषो, वशीकरणमन्त्रमिव मनस, स्वस्थावेशचूर्णमिवेन्द्रियाणाम्, अस-
 न्तोषमिव कौतुकस्य, सिद्धयोगमिव सौभाग्यस्य, पुनर्जन्मदिवसमिव मन्म-
 थस्य, रसायनमिव यौवनस्य, एकराज्यमिव रामणीयकस्य कीर्तिस्तम्भमिव
 रूपस्य, मूलकोषमिव लावण्यस्य, पुण्यकर्मपरिणाममिव संसारस्य, प्रथमाङ्कुर-
 मिव कान्तिलताया, सर्गाभ्यासफलमिव प्रजापते, प्रतापमिव विभ्रमस्य,
 यज्ञप्रवाहमिव वैदग्ध्यस्य, अष्टादशवर्षदेशीयं युवानमद्राक्षीत् । पार्श्वे च
 तस्य द्वितीयमपरसश्लिष्टरुद्रम्, प्राशुमुत्ततपनीयस्तम्भाकारम्, परिणतव-
 यसमपि व्यायामकठिनकायम्, नीचनखदमशुकचम्, शुक्तिखलतिम्, ईष-
 न्नुन्दिलम्, रोमशोर.स्थलम्, अनुलबणोदारवेशतया जरामपि विनयमिव
 शिक्षयन्तम्, गुणानपि गरिमाणमिवानयन्तम्, महानुभावतामपि शिष्यता-
 मिवानयन्तम्, आचारस्याचार्यकमिव कुर्वाणम्, धवलवारबाणधारिणम्,
 धौतदुकूलपट्टिकापरिवेष्टितमौलि पुरुषम् ।

१ 'भासवन्धविकट' ब २ 'दशनविमुक्त' अ-क ३ 'घ्राणालीनलालिके
 ललाटपट्टलुठित' ब. ४ 'कुम्भायान' ब, ५ 'मार्गान्तरमानयन्तम्' अ-क

अथ स युवा पुरोयायिनां यथादर्शन प्रतिनिवृत्त्य विस्मितमनसां कथयतां पदातीना सकाशादुपलभ्य दिव्याकृति तत्कन्यायुगलमुपजातकुत्तहल प्रतूर्ण-
तुरगो दिदृक्षुस्त लतामण्डपोद्देशमाजगाम दूरादेव च तुरगादवततार । निवा-
रितपरिजनश्च तेन द्वितीयेन साधुना सह चरणाभ्यामेव सविनयमुपससर्प ।
कृतोपसग्रहणौ तौ सावित्री सम सरस्वत्या किसलयासनदाबादिना सकुसुम-
फलार्घावसानेन वनवासोचितेनातिथ्येन यथाक्रममुपजग्राह । आसीनयोश्च त-
योरासीना नातिचिरमिव स्थित्वा त द्वितीय प्रवयसमुद्दिश्यावादीत्—‘आर्य,
सहजलज्जाधनस्य प्रमदाजनस्य प्रथमाभिभाषणमशालीनता, विशेषतो वनमृ-
गीमुग्धस्य कुलकुमारीजनस्य । केवलमियमलोकनकृतार्थाय चक्षुषे स्पृहयन्ती
प्रेरयत्युदन्तश्रवणकुत्तहलिनी श्रोत्रवृत्ति । प्रथमदर्शने चोपायनमिवोपनयति
सज्जन प्रणयम् । अप्रगल्भमपि जन प्रभवता प्रश्रयेणार्पित मनो मध्विव
वाचालयति । अयत्नेनैव चातिनम्रे साधौ धनुषीव गुण परा कोटिमौरो-
पयति विस्त्रम्भ । जनयन्ति च विस्मयमतिधीरधियामप्यदृष्टपूर्वा दृश्यमाना
जगति खट्व सृष्टघतिशया, यतस्त्रिभुवनाभिभावि रूपमिदमस्य महा-
नुभावस्य । सौजन्यपरतन्त्रा चेय देवानांप्रियस्यातिभद्रता कारयति कथा न
तु युवतिजने सहोत्था तरलता । तत्कथयागमनेनापुण्यभाकृतमो विजृम्भ-
तविरहव्यथ शून्यतां नीतो देश । क वा गन्तव्यम् । कस्य वायमपहतहर-
हुङ्गराहङ्कारोऽपर इवानन्यजो युवा । किनाम्न समृद्धतपस पितुरयममृत-
वर्षी कौस्तुभमणिरिव हरेर्हृदयमाह्लादयति । का चास्य त्रिभुवननमस्या प्रभा-
तसंध्येव महतस्तेजसो जननी । कानि वास्य पुण्यभाजि भजन्यमित्थ्याम-
क्षराणि । आर्यपरिज्ञानेऽप्ययमेव क्रम कौतुकानुरोधिना हृदयस्य’ । इत्युक्त-
वत्या तस्या प्रकटितप्रश्रयोऽसौ प्रतिव्याजहार—‘आयुष्मति, सता हि प्रियं-
वदता कुलविद्या । न केवलमानन हृदयमपि च ते चन्द्रमयमिव सुभाशी-
करशीतलैरानन्दयति वचोभि । सौजन्यजन्मभूमयो भूयसा शुमेन सज्जन-
निर्माणशिल्पकर्त्ता भवादृशो जायन्ते । दूरे तावदन्योन्यस्यालापनमसिजातै
सह दृशोऽपि मिश्रीभूता महती भूमिमारोपयन्ति । श्रूयताम्—अयं खलु
भूषणं भार्गववशस्य भगवतो भूर्भुव स्वस्वितयतिलकस्य, अदभ्रप्रभावस्तम्भि-
तजम्भारिभुजस्तम्भस्य, सुरासुरमुकुटमणिशिलाशयनदुर्ललितपादपङ्केरुहस्य,
निजतेज प्रसरद्भुष्टपुलोन्नश्यवनस्य बहिर्वृत्ति जीवित दधीचो नाम तनय ।
जनन्यस्य जितजगतोऽनेकपार्थिवसहस्रानुयातस्य शर्यातस्य सुता राजपुत्री
त्रिभुवनकन्यारत्न सुकन्या नाम । ता खलु देवीमन्तर्वर्ती विदित्वा वैजने
मासि प्रसवाय पिता पत्यु पार्श्वत्स्वगृहमानाययत् । असूत च सा तत्र देवी

१ ‘प्रतील’ अ २ ‘नयन्ति सज्जना’ क ३ ‘कटिमौरोहन्ति’ ब ४ ‘शि-
व्यकला इव’ ब ५ ‘मिश्रीकृता महती पयन्ति प्रणयम्’ ब.

दीर्घायुषमेनम् । अनेहसावर्धत तत्रैवायमानन्दितज्ञातिवर्गो बालसारकाराज इव राजीवलोचनो राजगृहे । भर्तृभवनमागच्छन्त्यामपि दुहितरि नासेचनकदर्शनमिमममुञ्चन्मातामहो मनोविनोदन नसारम् । अशिक्षताय तत्रैव सर्वा विद्या सकलाश्च कला । कालेन चोपारूढयौवनमिममालोक्याहमिवासावप्यनुभवतु मुखकमलावलोकनानन्दमस्येति मातामह' कथकथमप्येन पितुरन्तिकमधुना व्यसर्जयत् । मामपि तस्य देवस्य सुगृहीतनाम्न शर्यातस्याज्ञाकारिण विकुक्षिनामान भृत्यपरमाणुमवधारयतु भवती । पितु पादमूलमायान्त मया साभिसारमकरोत्स्वामी । तद्धि न कुलक्रमागत राजकुलम् । उत्तमाना च चिरन्तनता जनयत्यनुजीविन्यपि जने कियन्मात्रमपि मन्दाक्षम् । अक्षीण खलु दाक्षिण्यकोशो महताम् । इतश्च गन्वृतिमात्रमिव पारेशोण तस्य भगवतश्चयवनस्य स्वनाम्ना निर्मितव्यपदेश व्यावन नाम चैत्ररथकल्प कानन निवास । तदवधिश्रेय नौ यात्रा । यदि च गृहीतक्षणे दाक्षिण्यमनवहेल वा हृदयमस्माकमुपरि भूमिर्वा प्रसादानामय जन श्रवणाहो वा, ततो न विमाननीयोऽय न प्रथम प्रणय कुतूहलस्य । वयमपि शुश्रूषवो घृत्तान्तमायुष्मत्यो । नेयमाकृतिर्दिव्यता व्यभिचरति । गोत्रनामनी तु श्रोतुमभिलषति नौ हृदयम् । तत्कथय कतमो वंश स्पृहणीयता जन्मना नीत । का चेयमत्रभवती भवत्या समीपे समवाय इव विरोधिना पदार्थानाम् । तथा हि । सन्निहितबालान्धकारा भास्वन्मूर्तिश्च, पुण्डरीकमुखी हरिणलोचना च, बालातपप्रभाधरा कुमुदहासिनी च, कलहसस्वना समुन्नतपयोधरा च, कमलकोमलकरा हिमगिरिशिलापृथुनितम्बा च, करभोरुर्विलम्बितगमना च, अमुक्तकुमारभावा स्निग्धतारका च' इति । सा त्ववादीत्—'आर्य, श्रोष्यसि कालेन । भूयसो दिवसानत्र स्थातुमभिलषति नौ हृदयम् । अल्पीयाश्चायमध्वा । परिचय एव प्रकटीकरिष्यति । आर्येण न विस्मरणीयोऽयमनुषङ्गदृष्टो जन' इत्यभिधाय तूष्णीमभूत् । दर्धीचस्तु नवाम्भोभरगम्भीराम्भोधरध्वाननिभया भारत्या नर्तयन्वनलताभवनभाजो भुजगभुज सुधीरमुवाच—'आर्य, करिष्यति प्रसादमार्याराध्यमाना । पश्यामस्तावत्तातम् । उत्तिष्ठ । व्रजाम' इति । तथेति च तेनाभ्यनुज्ञात शनकैरुत्थाय कृतनमस्कृतिरुच्चाल । तुरगारूढ च तं प्रयान्त मरस्वती सुचिरमुत्तग्भिमतपङ्मणा निश्चलतारकेण लिखितेनेव चक्षुषा व्यलोकयत् । उत्तीर्य शोणमचिरैव कालेन दर्धीच पितुराश्रमपद जगाम । गते च तस्मिन्सा तामेव दिशमालोकयन्ती सुचिरमतिष्ठत् । कृच्छ्रादिव च सज्जहार दशम् ।

अथ सुहूर्तमिव स्थित्वा स्मृत्वा च तां तस्य रूपसम्पद पुनः पुनर्वसयतास्या हृदयम् । भूयोऽपि चक्षुराचकाङ्क्ष तद्दर्शनम् । अवशेव केनाप्य-

नीयत तामेव दिशं दृष्टिः । अप्राहितमपि मनस्तेनैव सार्धमगात् । अजायत च नवपल्लव इव बालवनलताया कुतोऽप्यस्या अनुरागश्चेतसि । तत प्रभृति सालस्येव शून्येव सनिद्रेव दिवसमनयत् । अस्तमुपयाति च प्रत्य-
क्षपर्यस्तमण्डले लाङ्गलिकास्तबकताम्रत्विषि कमलिनीकामुके कठोरसारस-
शिर शोणशोचिषि सावित्रे त्रयीमये तेजसि, तरुणतरतमालश्यामले च मलिनयति व्योम व्योमव्यापिनि तिमिरसञ्चये, सञ्चरत्सिद्धसुन्दरीनूपुर-
वानुसारिणि च मन्द मन्द मन्दाकिनीहस इव समुत्सर्पति शशिनि गगन-
तलम्, कृतसध्याप्रणामा निशामुख एव निपत्य विमुक्ताङ्गी पल्लवशयने
तस्थौ । सावित्र्यपि कृत्वा यथाक्रियमाण सायन्तन क्रियाकलापमुचिते शय-
नकाले किसलयशयनमभजत । जातनिद्रा च सुप्वाप ।

इतरा तु मुहुर्मुहुर्गङ्गवलनैर्विलुलितकिसलयशयनतला निमीलितलोच-
नापि नाभजत निद्राम् । अचिन्तयच्च—‘मर्त्यलोक खलु सर्वलोकानामुपरि,
यस्मिन्नेवविधानि सम्भवन्ति त्रिभुवनभूषणानि सकलगुणग्रामगुरुणि रत्नानि ।
तथा हि । तस्य मुखलावण्यप्रवाहस्य निष्यन्दविन्दुरिन्दु । तस्य च चक्षुषो
विक्षेपा विकचकुमुदकुवलयकमलाकरा । तस्य चाधरमणेर्दोधितयो विक
सितबन्धूकवनराजयः । तस्य चाङ्गस्य परभागोपकरणमनङ्ग । पुण्यभाजि
तानि चक्षूषि चेतसि यौवनानि वा स्त्रैणानि, येषामसौ विषयो दर्शनस्य ।
क्षणं नु दर्शयता च तमन्यजन्मजनितेनेव मे फलितमधर्मेण । का प्रतिप-
त्तिरिदानीम्’ इति चिन्तयन्त्येव कथकथमप्युपजातनिद्रा चिरात्क्षणमशेत ।
सुप्ता च त दीर्घलोचनं स्वप्ने ददर्श । स्वप्नासादितद्वितीयदर्शना चाकर्णाकु-
ष्टकामुक्तेण मनसि निर्दयमताड्यत प्रतिबुद्धा मकरकेतुना । मदनशरताडि-
तायाश्च तस्या वार्तामिवोपलब्धुमरतिराजगाम । तथा हि । तत प्रभृति
कुसुमधूलिधवलामिर्वनलताभिरताडितापि वेदनामधत्त । मन्दमन्दमारुत-
विधुतै कुसुमरजोभिरदूषितलोचनाप्यश्रुजल मुमोच । हसपक्षतालवृन्तैवा-
न्तवातविततै शोणशीकरैरसिक्ताप्यार्द्रतामगात् । प्रेङ्खत्कादम्बमिश्रुनैरनूढा-
प्यघूर्णत वनकमलिनीकल्लोलदोलामि । विघटमानचक्रवाकयुगलविस्पृष्टै-
स्पृष्टापि श्यामतामाससाद् विरहनिश्वासधूमे । पुष्पधूलिबूसरैरदृष्टापि
व्यचेष्टत मधुकरकुलै ।

अथ गणरात्रापगमे निवर्तमानस्तेनैव वर्त्मना तं देशमागत्य तथैव निवा-
रितपरिजनशृङ्गधारद्वितीयो विकुक्षिर्दुर्दौके । सरस्वती तु त दूरादेव संमुख
मागच्छन्त प्रीत्या ससंभ्रममुत्थाय वनमृगीवोद्गीवा विलोकयन्ती मार्गपरि-
श्रान्तमन्त्रपयदिव धवलितदशदिशा दृशा । कृतासनपरिग्रह तु त प्रीत्या
सावित्री पप्रच्छ—‘आर्य, कञ्चित्कुशली कुमारः’ इति । सोऽब्रवीत्—

१ ‘येषामसावविषय’ ब २ ‘अताड्यत मकरकेतुना प्रतिबुद्धाया मदन०’ अ-क.

३ ‘०वृ-तत्रात’ अ-क ४ ‘मिथुनाभिरनूढा’ अ-ब.

‘आयुष्मति, कुशली । स्मरति च भवत्यो । केवलममीषु दिवसेषु तनीय-
सीमिव तनु विभर्ति । अविज्ञायमाना चानिमित्ता शून्यतामिवाधत्ते । अपि
च । अन्वक्षमागमिष्यत्येव मालतीति नाम्ना वाणिनी वार्ता वो विज्ञातुम् ।
उच्छ्वसित सा कुमारस्य’ इति । तच्छ्रुत्वा पुनरपि सावित्री समभाषत—
‘अतिमहानुभाव खलु कुमारो यदेवमविज्ञायमाने क्षणदृष्टेऽपि जने परि-
चितिमनुब्रूयाति । तस्य हि गच्छतो यदृच्छया कथमप्यशुकमिव मार्गलतासु
मानसमस्त्रासु मुहूर्तमासक्तमासीत् । अशून्य हि सौजन्यमाभिजात्येन व
स्वामिसूनो । अलस खलु लोको यदेव सुलभसौहार्दानि येन केनचित्
क्रीणाति महता मनांसि । सोऽयमौदार्यातिशय कोऽपि महात्मनामितरज-
नदुर्लभो येनोपकरणीकुर्वन्ति त्रिभुवनम्’ इति । विकुक्षिरुच्चावचैरालापै
सुचिरमिव स्थित्वा यथाभिलषित देशमयासीत् ।

अपरेद्युष्यति भगवति द्युमणावुहामद्युतावभिद्रुततारके तिरस्कृततमसि
तामरसव्यासव्यसनिनि सहस्ररश्मौ शोणमुत्तीर्याथान्ती, तरलदेहप्रभाविता-
नच्छलेनात्यच्छ सकल शोणसलिलमिवानयन्ती, स्फुटितातिमुत्तककुसुमस्त-
बकसमत्विषि सटाले महति मृगपताविव गौरी तुरङ्गमे स्थिता, सलीलमु-
रोवैधरोपितस्य तिर्यगुत्कर्णनुरगाकर्ण्यमाननूपुरपटुरणितस्यातिबहलेन पि-
ण्डालक्तकेन पल्लवितस्य कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य प्रसरद्भिरतिलो-
हितै प्रभाप्रवाहैरुभयतस्ताडनदोहदलोभागतानि किसलयितानि रक्ताशो-
क्वनानीवाकर्षयन्ती, सकलजीवलोकहृदपहृदहरणाघोषणयेव रशनया शि-
ञ्जानजघनस्थला, धौतधवलनेत्रनिर्मितेन निर्मोकलघुतरेणाप्रपदीनेन वज्र-
केन तिरोहिततनुलता, छातकञ्जुकान्तरदृश्यमानैराश्यानचन्दनधवलैरवयवैः
स्वच्छसलिलाभ्यन्तरविभाव्यमानमृणालकाण्डेव सरसी, कुसुम्भरागपाटल
पुलकबन्धवित्र चण्डातकमन्त स्फुट स्फटिकभूमिरिव रत्ननिधानमादधाना,
हारेणामलकीफलनिर्झलमुक्ताफलेन स्फुरितस्थूलग्रहगणशारा शारदीव श्वेत-
विरलजलधरपटलावृता घौ, कुचपूर्णकलशयोरुपरि रत्नमालम्बमालिकाम-
रुणहरितकिरणकिसलयिनी कस्यापि पुण्यवतो हृदयप्रवेशवर्नमालिकामिव
बद्धा धारयन्ती, प्रकोष्ठनिविष्टस्यैकैकस्य हाटककटकस्य मरकतमकरवेदिकास-
नाथस्य हरितीकृतदिगन्ताभिर्मयूखसन्ततिमि स्थलकमलिनीभिरिव लक्ष्मी-
शङ्क्यानुगम्यमाना, बहलताम्बूलकृष्णिकान्धकारितेनाधरसम्पुटेन मुखशशि-
पीत ससध्वाराग तिमिरमिव वमन्ती, विकचनयनकुवलयकुतूहलालीनया-
लिकुलसहया नीलांशुकजालिकयेव निरुद्धार्धवदना, नीलीरागनिहितनीलि-
म्बा शिखिर्गलशितिना वामश्रवणाश्रयिणा दन्तपत्रेण कालमेघपल्लवेन विद्यु-

१ ‘अन्वक्षमागमिष्यत्येव’ क २ ‘तामरसव्याकोश०’ क ३ ‘उरोबन्धा-
रोपित०’ ब. ४ ‘अन्त स्फुरस्फटिक’ ब. ५ ‘निस्तुल०’ अ. ६ ‘वन्दनमालिका०’
ब. ७ ‘प्रवाल०’ ब. ८ ‘शिति’ अ-क.

दिव द्योतमाना, बकुलफलानुकारिणीमिस्त्रिभुक्त्याभि. कल्पितेन बालि-
कायुगलेनाधोमुखेनालोकजलवर्षिणा सिञ्चन्तीवातिकोमले भुजलते, दक्षि-
णकर्णावतसितया केतकीगर्भपलाशलेखया रजनिकरजिह्वालतयेव लावण्य-
लोभेन लिङ्गमानकपोलतला, तमालश्यामलेन मृगमदामोदनिष्यन्दिना
तिलकबिन्दुना मुद्रितमिव मनोभवस्वस्व वदनमुद्रहन्ती, ललाटलासकस्य
सीमन्तचुम्बिनश्चटुलतिलकमणेरुदञ्चता चटुलेनाशुजालेन रक्ताशुकेनेव
कृतशिरोवगुण्डना, पृष्ठप्रेङ्खदनादरसयमनशिथिलजूटिकाबन्धा नीलचामरा-
वचूलिनीव चूडामणिमकरिकासनाथा मकरकेतुकेतुपताका, कुलदेवतेव
चन्द्रमस, पुन.सञ्जीवनौषधिरिव पुष्पधनुष, वेलेव रागसागरस्य, ज्यो-
त्स्नेव योवनचन्द्रोदयस्य, महानदीव रतिरसामृतस्य, कुसुमोद्वृतिरिव सुर-
ततरो, बालविद्येव वैदरध्यस्य, कौमुदीव कान्ते, धृतिरिव धैर्यस्य, गुरुशा-
लेव गौरवस्य, बीजभूमिरिव विनयस्य, गोष्ठीव गुणानाम्, मनस्वितेव
महानुभावताया, नृतिरिव तारुण्यस्य, कुवलयदलदामदीर्घलोचनया पाट-
लाधरया कुन्दकुञ्जलस्फुटदशनया शिरीषमालासुकुमारभुजयुगलया कमल-
कोमलकरया बकुलसुरभिनि श्वसितया चम्पकावदातया कुसुममय्येव
ताम्बूलकरङ्कवाहिन्या महाप्रमाणाश्वतरारूढयानुगम्यमाना, कतिपयपरि-
चारकपरिकरा मालती समदृश्यत । दूरादेव च दधीचप्रेम्णा सरस्वत्या
लुण्ठितेव मनोरथै, आकृष्टेव कुतूहलेन, प्रत्युद्धतेवोत्कलिकाभि, आलिङ्गि-
तेवोत्कण्ठया, अन्त प्रवेशितेव हृदयेन, स्नपितेवानन्दाश्रुभि, विलुप्तेव स्मिते-
न, वीजितेवोच्छ्वसितै, आच्छादितेव चक्षुषा, अभ्यर्चितेव वदनपुण्डरीकेण,
सखीकृतेवाशया सविधमुपययौ । अवतीर्य च तुरगादूरादेवावनतेन मूर्ध्ना
प्रणाममकरोत् । आलिङ्गिता च ताभ्या सविनयमुपाविशत् । सप्रश्रय ताभ्या
सम्भाषिता च पुण्यभाजमात्मानममन्यत । अकथयच्च दधीचसन्दिष्ट शिरसि
विनिहितेनाञ्जलिना नमस्कारम् । अगृह्णाच्चाकारत प्रभृत्यग्राभ्यतया तैस्तै-
रपि पेशलैरालापै सावित्रीसरस्वत्योर्मनसी ।

क्रमेण चातीते मध्यन्दिनसमये शोणमवतीर्णया सावित्र्या ज्ञातुमुत्सा-
रितपरिजना साकृता मालती कुसुमप्रस्तरशायिनीं समुपसृत्य सरस्वतीमाब-
भाषे—‘देवि, विज्ञप्य न किञ्चिदस्ति रहसि । अतो मुहूर्तमवधानदानेन
प्रसादं क्रियमाणमिच्छामि’ इति । सरस्वती तु दधीचसन्देशाशङ्किनी कि-
वक्ष्यतीति स्तनविनिहितवामकरनखकिरणदन्तुरितमुद्भिद्यमानकुतूहलाङ्कुरनि-
करमिव हृदयमुत्तरीयदुकूलवल्कलैकदेशेन सञ्छादयन्ती, गलतावतसपल्लवेन
श्रोतु श्रवणेनेव धावमानेनानवरतश्वाससन्दोहदोलायिता जीविताशामिव
समासन्नलतामवलम्बमाना, समुत्फुल्लस्य मुखशशिनो लावण्यप्रवाहेण शृङ्गार-
रसेनेव ध्यायन्ती जीवलोकम्, शयनकुसुमपरिमललभ्रैर्भुकरकदम्बकैर्म-

दृष्टानलदाहश्यामलैर्मनोरथैरिव निर्गत्य मूर्तैरुत्क्षिप्यमाणा, कुसुमशयनी-
यात्सरशरसंज्वरिणी मन्दं मन्दमुदगात् । 'उपाशु कथय' इति कपोलतल-
भ्रतिविम्बिता लज्जयेव कर्णमूलं मालतीं प्रवेशयन्ती मधुरया गिरा सुधीरमु-
वाच—'सखि मालति किमर्थमेवमभिदधासि । काहमवधानवानस्य शरीरस्य
प्राणानां वा । सर्वस्याप्रार्थितोऽपि प्रभवत्येवातिवेल चक्षुष्यो जन । सा न
काचिद्या न भवसि मे स्वसा सखी प्रणयिनी प्राणसमा च । नियुज्यतां यावत्.
कार्यस्य क्षम क्षोदीयसो गरीयसो वा शरीरकमिदम् । अनवरकरमाश्रव मे
त्वयि हृदयम् । प्रीत्या प्रतिसैरा विधेयासि ते । व्यावृणु वरवर्णिनि विवक्षितम्'
इति । सा त्ववादीत्—'देवि, जानास्येव माधुर्यं विषयाणाम्, लोलुपतां चे-
न्द्रियग्रामस्य, उन्मादितां च नवयौवनस्य, पारिप्लवता च मनस । प्रख्यातैव
मन्मथस्य दुर्निवारता । अतो न मामुपालम्भेनोपस्थातुमर्हसि । न च बालि-
शता चपलता चारणता वा वाचालताया कारणम् । न किञ्चिन्न कारयत्य-
साधारणा स्वामिभक्तिः । सा त्व देवि यदैव दृष्टासि देवेन तत् एवारभ्यास्य
कामो गुरु, चन्द्रमा जीवितेश, मलयमरुदुच्छ्वासहेतुः, आधयोऽन्तरङ्गस्था-
नेषु, सन्ताप परमसुहृत्, प्रजागर आप्त, मनोरथा सर्वगता, नि श्वासा
विप्रहाप्रेसरा, मृत्यु पार्श्ववर्ती, रणरणक सञ्चारक, सङ्कल्पा बुद्ध्युपदेश-
बुद्धा । किं वा विज्ञापयामि । अनुरूपो देवैषा इत्यात्मसम्भावना, शीलवा-
निति प्रक्रमविरुद्धम्, धीर इत्यवस्थानिपरीतम्, सुभग इति त्वदायत्तम्,
स्थिरप्रीतिरिति निपुणोपक्षेप, जानाति सेवितुमित्यस्वामिभावोचितम्,
इच्छति दासभावमामरणात्कर्तुमिति धूर्तालाप, भवनस्वामिनी भवसीत्यु-
पप्रलोभनम्, पुण्यभागिनी भजति भर्तार तादृशमिति स्वामिपक्षपातः, त्व
तस्य मृत्युरित्यप्रियम्, अगुणज्ञासीत्यधिक्षेपः, स्वप्नेऽस्य बहुश कृतप्रसादा-
सीत्यसाक्षिकम्, प्राणरक्षार्थमर्थयत इति कातरता, तन्नागम्यतामित्याज्ञा,
वारितोऽपि बलादागच्छतीति परिभव । तदेवमगोचरे गिरामसीति श्रुत्वा
देवी प्रमाणम्' इत्यभिधाय तूष्णीमभूत् ।

अथ सरस्वती प्रीतिविस्फारितेन चक्षुषा प्रत्यवादीत्—'अयि, न शक्नोमि
बहु भाषितुम् । एषासि ते स्मितवादिनि वचसि स्थिता । गृह्यन्ताममी
प्राणा' इति । मालती तु 'यदाज्ञापेयस्यतिप्रसाद' इति व्याहृत्य प्रहर्षपर-
वशा प्रणम्य प्रजविना तुरगेण ततार शोणम् । अगाच्च दधीचमानेतु च्यव-
नाश्रमपदम् । इतरा तु सखीस्त्रेहेन सावित्रीमपि विदितवृत्तान्तामकरौत् ।
उत्कण्ठाभारभृता च ताम्यता चेतसा कल्पायित कथकथमपि दिवसशेषम-
नैषीत् । अस्तमुपगतवति भगवति गभस्तिमति, स्तिमिततरमवतरति तमसि,
प्रहसितामिव सितां दिश पौरन्दरीं दरीमिव केसरिणि मुञ्चति चन्द्रमसि,

१ 'प्रार्थितोऽपि' ब २ 'प्रभवत्येवातिपेशल' क-ब. ३ 'प्रतिसैरास्मि ते' ब,
४ 'देव' ब. ५ 'यथाज्ञापयिष्यसि प्रसाद' ब.

सरस्वती शुचिनि चीनांशुकसुकुमारे तरङ्गिणि दुकूलकौमले शयन इव शोण-
सैकते समुपविष्टा स्वप्रकृतप्रार्थनापादपतनलग्नां दधीचचरणनखचन्द्रिकाभि-
ललाटिका दधाना, गण्डस्थलादर्शप्रतिबिम्बितेन 'चारुहासिनि, अयमसा-
चाहतो हृदयदयितो जन' इति श्रवणसमीपवर्तिना निवेद्यमानमदनसन्दे-
शेवेन्दुना, विकीर्यमाणनखकिरणचक्रवालेन बालव्यजनीकृतचन्द्रकलाकला-
येनेव करेण वीजयन्ती स्वेदिन स्पष्टकपोलपट्टम्, 'अन्न दधीचादते न केनचित्प्र-
वेष्टव्यम्' इति तिरश्चीन चित्तभुवा पातिता विलासवेल्लतामिव बालमृणा-
लिकामधिसूतन स्तनयन्ती कथमपि हृदयेन वहन्ती प्रतिपालयामास ।
आसीच्चास्या मनसि—'अहमपि नाम सरस्वती यन्नामुना मनोजन्मना
जयन्त्येव एवशीकृता । तत्र का गणनेतरासु तपस्विनीष्वतितरलासु
तरुणीषु' इति ।

आजगाम च मधुमास इव सुरभिगन्धवह', हस इव कृतमृणालैर्धृति ,
शिखण्डीव घनप्रीत्युन्मुख , मलयानिल इवाहितसरसचन्दनधवलतनुलतो-
त्कम्पः, कृष्यमाण इव कृतकरकचग्रहेण ग्रहपतिना, प्रेर्यमाण इव कन्द-
पौण्ड्रपदक्षेण दक्षिणानिलेन, उड्डमान इवोत्कलिकाबहलेन रतिरसेन, परि
मलसम्पातिना मधुपपटलेन पटेनेव नीलेनाच्छादिताङ्गयष्टि, अन्त स्फुरत
मत्तमदनकरिकर्णशङ्कायमानेन प्रतिमेन्दुना प्रथमसमागमविलासविलक्ष्मि-
तेनेव धवलीक्रियमाणैककपोलोदरो मालतीद्वितीयो दधीचः । आगत्य च
हृदयगतदयितानूपुररवमिश्रयेव हसगद्गदया गिरा कृतसम्भाषणो यथा
मन्मथ समाज्ञापयति, यथा यौवनमुपदिशति, यथानुराग शिक्षयति, यथा
विदग्धताध्यापयति, तथा ताममिरामा रामामरमयत् । उपजातविस्मभा
चात्मानमकथयदुल्ल सरस्वती । तेनैव तु सार्धमेक दिवसमिवानयत्संवत्स-
रमधिकम् ।

अथ दैवयोगात्सरस्वती बभार गर्भम् । असूत चानेहसा सर्वलक्षणाभि-
राम तनयम् । तस्मै च जातमात्रायैव 'सम्यक्सरहस्या. सर्वे वेदा सर्वाणि
च शास्त्राणि सकलाश्च कला मत्प्रसादात्स्वयमाविर्भविष्यन्ति' इति वरम-
दात् । सद्गुरुंश्चाध्या दशयितुमिव हृदयेनादाय दधीच पितामहादेशात्समं
सावित्र्या ब्रह्मलोकमारूरोह । गतायां च तस्या दधीचोऽपि हृदये हादिन्येवा-
सिंहतो भार्गववंशसम्भूतस्य भ्रातुर्ब्राह्मणस्य जायामक्षमालाभिधानां मुनिकन्य-
कामात्मसूनुः सवर्धनाय नियुज्य विरहातुरस्तपसे वनमगात् । यस्मिन्नेवावसरे
सरस्वत्यसूत तनयं तस्मिन्नेवाक्षमालापि सुत प्रसूतवती । तौ तु सा निर्विशेष
सामान्यस्तन्या शनैः शनैः शिशू समवर्धयत् । एकस्तयोः सारस्वताख्य

१ 'कृतचन्द्रकरेणैव करेण' ब. २ 'स्तनयन्तीम्' क, 'स्तनन्ती' ब. ३ 'जान-
त्येव' ब. ४ 'वृत्ति.' ब. ५ 'तया' अ-क.

एवाभवत्, द्वितीयोऽपि वत्सनामाभवत् । आसीच्च तयोः सोदर्ययोरिव स्पृहणीया प्रीतिः ।

अथ सारस्वतो मातुर्महिम्ना यौवनारम्भ एवाविर्भूताशेषविद्यासम्भार-स्तस्मिन्सवयसि आतरि प्रेयसि प्राणसमे सुहृदि वत्से वाङ्माय सम-स्तमेव सञ्चारयामास । चकार च कृतदारपरिग्रहस्यास्य तस्मिन्नेव प्रदेशे प्रीत्या प्रीतिकूटनामान निवासम् । आत्मनाप्याषाढी, कृष्णाजिनी, वल्कली, अक्षवलयी, मेखली, जटी च भूत्वा तपस्यतो जनयितुरेव जगामान्तिकम् ।

अथ तस्मात्प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिनिर्गतप्रघोषः, परमेश्वरशिरोधृतः, सकलकलागमगम्भीरः, महामुनिमान्यः, विपक्षक्षोभक्षमः, क्षितितललब्धायति, अस्वलितप्रवृत्तो भागीरथीप्रवाह इव पावन प्रावर्तत विपुलो वंशः । यस्मादजायन्त वात्स्यायना नाम गृहमुनयः, आश्रितश्रौता अप्यनालम्बितालीकबककाकवः, कृतकुट्टवृत्ता अप्यबैडालवृत्तयः, विवर्जितजनपङ्क्तयः, परिहृतकपटकीरैकुचीकूर्चाकूताः, अगृहीतगह्वराः, न्यकृतनिकृतयः, प्रसन्नप्रकृतयः, विगतविकृतयः, परपरिवादपराचीनचेतसः, वर्णत्रयस्यावृत्तिविशुद्धान्धसः, धीरधिषणोर्वधूताध्येषणाः, असङ्कसुकस्वभावाः, प्रणेतप्रणयिनः, शमितसमस्तशाखान्तरसंशीतयः, उद्धाटितसमग्रग्रन्थार्थग्रन्थयः, कवयः, वागिमनः, विमत्सराः, सरसंभाषितव्यसनिनः, विदग्धपरिहासवेदिनः, परिचयपेशलाः, नृत्यगीतवादित्रेष्वबाह्याः, ऐतिह्यस्याविनृणाः, सानुकोशाः, सत्यशुचयः, साधुसंमताः, सर्वसत्त्वसौहार्दद्रवाद्द्रवदयाः, तथा सर्वगुणोपेता राजसेनानभिभूताः, क्षमाभाज आश्रितनन्दनाः, अनिश्चिन्ना विद्याधराः, अजडा कलावन्तः, अदोषास्तारकाः, अपरोपतापिनो भास्वन्तः, अनुष्माणो हुतभुजः, अकुसृतयोऽभोगिनः, अस्तम्भा पुण्यालयाः, अलुप्तकृतक्रिया दक्षाः, अव्यालाः कामजितः, असाधारणा द्विजातयः ।

तेषु चैवमुत्पद्यमानेषु, संसरति संसारे, यात्सु युगेषु, अवतीर्णे कलौ, बह्वसु वत्सरेषु, ब्रजसु वासरेषु, अतिक्रामति च काले, प्रसवपरम्पराभिरनवरतमापतति विकाशिनि वात्स्यायनकुले, क्रमेण कुबेरनामा वैनतेय इव गुरुपक्षपाती द्विजो जन्म लेभे । तस्याभवन्नच्युत ईशानो हरः पाशुपत-श्रेति चत्वारो युगारम्भा इव ब्रह्मतेजोजन्यमानप्रजाविस्तारा नारायणबाहु-दण्डा इव सञ्चक्रनन्दकास्तनया । तत्र पाशुपतस्यैव एवाभवद्भूभार इवा-चलकुलस्थितिश्चतुर्दधिगम्भीरोऽर्थपतिरिति नाम्ना समग्रप्रजन्मचक्रचूडामणिर्महात्मा स्रुज । सोऽज्जनयद्गुहसं शुचिं कवि महीदत्त धर्मं जातवेदसं

१ 'वत्साय' ब. २ 'विमल' ब. ३ 'कौर' क, 'कौर' ब. ४ '०धिषणा विधूता-ध्येषणा' ब. ५ 'परसुभाषित०' ब.

चित्रभानुं त्र्यक्षमहिदत्त विश्वरूप चेत्येकादश रुद्रानिव सोमामृततरसशी-
करच्छुरितमुखान्पवित्रान्पुत्रान् । अलभत च चित्रभानुस्तेषां मध्ये रा-
जदेव्यभिधानायां ब्राह्मण्या बाणमात्मजम् । स बाल एव विधेर्बल-
वतो वशादुपसम्पन्नया व्ययुज्यत जनन्या । जातस्नेहस्तु नितरां पितृवास्य
मातृतामकरोत् । अवर्धत च तेनाधिकतरमेधीयमानपृतिर्धाञ्चि निजे ।

कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य पितापि
श्रुतिस्मृतिविहित कृत्वा द्विजजनोचित निखिल पुण्यजात कालेनादशमीस्थ
एवास्तमगात् । सस्थिते च पितरि महता शोकेनाभीलमनुप्राप्तो दिवानिश
दृष्टमानहृदय कथकथमपि कतिपयान्दिवसानात्मगृह एवानैषीत् । गते च
विरलता शोके शनैः शनैरविनयनिदानतया स्वातन्त्र्यस्य, कुतूहलबहलतया च
बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य, शैशवोचितान्यनेकानि
चापलान्याचरन्निवरो बभूव । अभवश्चास्य वयसा समाना सुहृद् सहा-
याश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमातृषेणौ, भार्षाकविरीशान
पर मित्रम्, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारबाणवासबाणौ, वर्णकवि-
र्वेणीभारत, प्राकृतकृत्कुलपुत्रो वायुविकार, बन्दिनावनङ्गबाणसूचीबाणौ,
कात्यायनिका चक्रवाकिका, जाङ्गलिको मयूरक, ताम्बूलदायकश्चण्डक,
मिषकपुत्रो मन्दारकः, पुस्तकवाचक सुदृष्टि, कलादश्रामीकर, हैरिकः
सिन्धुषेण, लेखको गोविन्दक, चित्रकूटवीरवर्मा, पुस्तककुमारदत्त, मार्द-
ङ्गिको जीमूत, गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, वाशिकौ मधु-
करपारावतौ, गान्धर्वोपाध्यायो दुर्दुरक, सवाहिका केरलिका, लासकयुवा
ताण्डविक, आक्षिक आखण्डल, कितवो भीमक, शैलालियुवा शिखण्डक,
नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेव, कथको जयसेन,
शैवो वक्रघोण, मन्त्रसाधक कराल, असुरविवरव्यसनी लोहिताक्ष, धातु-
वादविद्विहङ्गम, दार्दुरिको दामोदर, ऐन्द्रजालिकश्चकोराक्ष, मस्करी ताम्र-
चूड । स एतैश्चान्यैश्चानुगम्यमानो बालतया निम्नतामुपगतो देशान्तरालो-
कनकौतुकाक्षिसहृदय सत्स्वपि पितृपितामहोपात्तेषु ब्राह्मणजनोचितेषु विभ-
वेषु सति चाविच्छिन्ने विद्याप्रसङ्गे गृहान्निरगात् । अगाच्च निरवग्रहो ग्रहवा-
निव नवयौवनेन स्वैरिणा मनसा महतामुपहास्यताम् ।

अथ शनैः शनैरत्युदारव्यवहृतिर्मनोहन्ति बृहन्ति राजकुलानि वीक्ष-
माण, निरवग्रहविद्योतितानि च गुरुकुलानि सेवमान, महाहर्षालापग-
म्भीरगुणवद्गोष्ठीश्रोपतिष्ठमान, स्वभावगम्भीरधीधनानि विदग्धमण्ड-

१ 'त्र्यक्षमहिदत्तम्' ब २ 'आधीयमान' ब. ३ 'सवयस समाना' ब.

४ 'कविरीशान' ब ५ 'वासधारौ' ब ६ 'मयूरक' ब ७ 'सिद्धसेन' ब.

८ 'दार्दुरिक' ब ९ 'यौवनस्वैरिणा' ब. १० 'धीधनानि' ब-अ.

लानि च गाहमान , पुनरपि तामेव वैपश्चितीमात्मवंशोचितां प्रकृतिम-
भजत् । महत्तश्च कालात्तामेव भूयो वात्स्यायनवंशाश्रयामात्मनो जन्मभुव
ब्राह्मणाधिवासमगमत् । तत्र च 'चिरदर्शनादभिनवीभूतस्नेहसद्भावै' ससंस्त-
वप्रकटितज्ञातेयैराक्षैरुत्सवदिवस इवाभिनन्दिताभिगमनो बालमित्रमण्डलस्य
मध्यगतो मोक्षसुखमिवान्वभयदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते वात्स्यायनवंशवर्णनं नाम प्रथम उच्छ्वास ।



१ 'ससंस्तव' क, 'सस्तवप्रकटित' ब. २ 'इति श्रीमहाकविचक्रचूडामणिश्री-
बाणभट्टविरचिते हर्षचरिते महाकाव्ये वात्स्यायनवंशवर्णनं नाम प्रथम उच्छ्वासः
सम्पूर्णः' ब.

द्वितीय उच्छ्वासः ।

अतिगम्भीरे भूपे कूप इव जनस्य निरवतारस्य ।

दधति समीहितसिद्धिं गुणवन्तं पार्थिवा घटका ॥ १ ॥

रागिणि नलिने लक्ष्मीं दिवसो निदधाति दिनकरप्रभवाम् ।

अनपेक्षितगुणदोषं परोपकारं सतां व्यसनम् ॥ २ ॥

अथ तत्रानवरताध्ययनध्वनिमुखराणि, भस्मपुण्ड्रकपाण्डुरललाटैः कपिल-
शिखाजालजटिलैः कृशानुभिरिव ऋतुलोभागतैर्बटुभिरध्यास्यमानानि, सेक-
सुकुमारसोमकेदारिकाहरितायमानप्रधनानि, कृष्णाजिनविकीर्णशुष्यपुरोडा-
शीयश्यामाकतण्डुलानि, बालिकाविकीर्यमाणनीवारबलीनि, शुचिशिष्यशता-
नीयमानहरितकुशपुलीपलाशसमिन्धि, इन्धनगोभयपिण्डकूटसङ्कटानि, आ-
मिक्षीयक्षीरक्षारिणीनामग्निहोत्रधेनूनां खुरवलयैर्विलिखिताजिरवितर्दिकानि,
कम्पण्डलव्यमृत्पिण्डमर्दनव्यप्रयतिजनानि, वैतानवेदीशङ्कव्यानामौदुम्बरीणां
शाखानां राशिभिः पवित्रितपर्यन्तानि, वैश्वदेवपिण्डपङ्क्तिपाण्डुरितप्रदेशानि,
हविर्धूमधूसरिताङ्गनविटपिकिसलयानि, वैत्सीयवत्सपालकलालितललत्तरल-
तर्णकानि, क्रीडत्कृष्णशारच्छागशावकप्रकटितपशुबन्धप्रबन्धानि, शुक्रसारि-
कारब्धाध्ययनदीयमानोपाध्यायविश्रान्तिसुखानि, साक्षाश्रयीतपोवनानीव
चिरदृष्टानां बान्धवानां प्रीयमाणो भ्रमन्भवनानि सुखसतिष्ठत् ।

तत्रस्थस्य चास्य कदाचित्कुसुमसमययुगमुपसंहरन्नजृम्भत प्रीष्माभिधानं
सम्कुलमल्लिकाधवलदृहासो महाकालः । प्रत्यग्रनिर्जितस्यास्तसुपगतवतो
वसन्तसामन्तस्य बालापत्येष्विव पथ पायिषु नवोद्यानेषु दर्शितमेहो मृदुर-
भूत् । अस्मिन्वोदितश्च सर्वस्यां पृथिव्यां सकलकुसुमबन्धनमोक्षमकरोत्प्रतप-
शुण्णसमयः । स्वयमृतराजस्याभिषेकार्द्रांश्चामरकलापा इवागृह्यन्त कामिनीनां
चिकुरचया कुसुमायुधेन । हिमद्रव्यसकलकमलिनीकोपेनेव हिमालयामि-
मुखीं यात्रामदादशुमाली ।

अथ ललाटन्तपे तपति तपने लिखितललाटिकापुण्ड्रकैरलर्कवीरचीवर-
संवीतैः स्वेदोदबिन्दुमुष्काक्षवलयवाहिभिर्दिनकराराधननियमा इवागृह्यन्त
ललनाललाटेन्दुभिः । चन्दनधूसराभिरसूर्यस्पृश्यामि कुमुदिनीभिरिव दि-
वसमसुप्यत सुन्दरीभिः । निद्रालसा रत्नालोकमपि नासहन्त दशः, कि-
मुत जरठमातपम् । अशिशिरसमयेन चक्रवाकमिधुनाभिनन्दिता सरित इव

१ 'कामण्डलव्य' अ-क. २ 'पिण्डपाण्डुरित' अ. ३ 'वत्सीयबालकला-
लित' अ-क. ४ 'राजस्यागृह्यन्ताभिषेका' अ. ५ 'चन्दनलिखित' अ. ६ 'अलकचीवर' अ. ७ 'ललाटेन्दुयुतिभिः' अ.

तनिमानमानीयन्त सोडुपा शर्वयै । अभिनवपटुपाटलामोदसुरभिपरिमल
न केवलं जलम्, जनस्य पवनमपि पातुमभूदभिलाषो दिवसकरसन्तापात् ।

क्रमेण च खरखगमयूखे, खण्डितशैशवे, शुष्यत्सरसि, सीदत्स्रोतसि,
मन्दनिर्क्षरे, झिल्लिकाझाङ्कारिणि, कातरकपोतकूजितानुबन्धवधिरितविश्वे,
विश्वसत्पतत्रिणि, करीषङ्कषमरुति, विरलवीरुधि, रुधिरकुतूहलिकेसरकिशो-
रकलिह्यमानकठोरधातकीस्तबके, ताम्यस्तम्बेरमयूथवमथुतिम्यन्महामहीध-
रनितम्बे, दिनैकरद्वयमानद्विरददीनैवदनाश्यानदानश्यामिकालीनमूकमधु-
लिहि, लोहितायमानमन्दारसिन्दूरितसीन्नि, सलिलस्यन्दसन्दोर्हसन्देहमुह्य-
न्महामहिषविषाणकोटिविलिख्यमानस्फुटस्फाटिकदृषदि, धर्ममर्मैरितगर्भुति,
तत्पार्श्वकुक्कूलविकरणकातरविकिरे, विवरशरणश्वाविधे, तदार्जुनकुररकूजाजवै-
रविवर्तमानोत्तानशफरशारपङ्कशेषपल्वलाभसि, दावजनितजगन्नीराजने,
रजनरीराजयक्षमणि, कठोरीभवति निदाघकाले, प्रतिदिशमाटीकमाना इवो-
षरेषु प्रपावाटकुटीपटलप्रकटलुण्ठका, प्रपक्कपिकच्छूगुच्छच्छटाच्छोटनचाप-
लैरकाण्डकण्डूला इव कर्षन्त शर्करिला कर्करस्थली, स्थूलदृषच्चूर्णमुच,
मुचुकुन्दकन्दलदलनदन्तुरा, समन्तैत पतन्मुखरवीरीगणमुखशीकरशीक्य-
मानतनव, तरुणतररणितापतरले तरन्त इव तरङ्गिणि मृगतृष्णिकातरङ्गि-
णीनामलीकवारिणि, शुष्यच्छमीमर्मैरमारवमार्गलङ्घनलाघवजवजङ्गला,
रैणवावर्तमण्डलीरेचकरासरसरभसारब्धनर्तनारम्भारभटीनटा, दावदग्धस्थ-
लीमषीमलनमलिना, शिक्षितक्षपणकवृत्तय इव वनमयूरपिच्छचयावुचि-
न्वन्त, सप्रयाणगुञ्जा इव शिक्षानजरत्करजमञ्जरीबीजजालकै, सप्ररोहा
इवातपातुरवनमहिषनासानिकुञ्जस्थूलनिश्वासै, सापत्या इवोड्डीयमानजव-
नवातहरिणपरिपाटीपेटकै, सभ्रुकुटय इव दह्यमानखलधानबुसकूटकुटिलधू-
मकोटिभि, सावीचिवीचय इव महोष्ममुक्तिभि, लोमशा इव शीर्यमाणशा-
ल्मलिफलतूलतन्तुभि, दद्रुणी इव शुष्कपल्लप्रकराकृष्टिभि, सिराला इव
तृणवेणीविकैरगै, उच्छ्रव इव धूयमाननयवशूकशकलशङ्कुभि, दङ्गाला
इव चलितशललसूचीशतै, जिह्वाला इव वैश्वानरशिखामि, उत्सर्पस्सर्पकञ्जु-
कचूडाला, ब्रह्मस्तम्भरसाभ्यवहरणाय कवलग्रहमिवोष्णै कमलमधुभिरभ-
स्यन्त, सकलसलिलोच्छोषणधर्मघोषणापैटहैरिव शुष्कवेणुवनास्फोटनपटुर-
वैखिभुवनभीषिकामुद्गावयन्त, व्युत्तचलचापक्षश्रेणीशारितसृतय, त्विपि
मन्मयूखलतालातप्लोषकलमाषवपुष इव स्फुटितगुञ्जाफलस्फुल्लिङ्गाङ्गाराङ्कि-

१ '०मयूखखण्डित०' अ २ 'असत्पत०' अ. ३ 'दिनकर'—इत्येतन्नास्ति अ-
क—पुस्तकयो ४ 'दीनदानाश्यानश्यामिका०' अ—क ५ 'सन्दोहमुह्य०' अ
६ '०कुक्कूलातर०' अ—क. ७ 'कूटावर०' क, 'कूटवरनिवर्त०' अ ८ 'प्रपा-
कट०' अ ९ 'सन्तततपनतापमुखर०' अ १० 'दद्रुला' क ११ '०विकिरणै'
अ—क. १२ '०कश्चुकैञ्जूडाला इव' अ. १३ 'घोषणाघोरपटलरिव' अ.

ताज्ञा , गिरिगुहागम्भीरझाङ्कारभीषणभ्रान्तय , भुवनभस्मीकरणाभिचारच-
रूपचनचतुरा रुधिराहुतिभिरिव पारिभद्रद्रुमस्तवकवृष्टिमिस्तर्पयन्तस्तारवान्व-
नविभावसून् , अशिशिरसिकतातारकितरंहस , तप्तशैलविलीयमानशिलाजतु-
रसलवल्लिदिश , दावदहनपच्यमानचटकाण्डखण्डखचिततरुकोटरकीटपटल-
पुटपाकगन्धकटव , प्रावर्तन्तोन्मत्ता जातरिश्चान ।

सर्वतश्च भूरिभस्मासहस्रसन्धुक्षणक्षुभिता इव जरठाजगरगम्भीरगलगु-
हावाहिवायुभि , कचित्स्वच्छन्दतृणचारिणो हरिणा , कचित्स्तलबिवरविब-
र्तिनो बभ्रव , कचिजटावलम्बिन कपिला , कचिच्छकुनिकुलकुलायपातिन
श्येना , कचिद्विलीनलाक्षारसलोहितच्छवयोऽधरा , कचिदासादितशकुनिप-
क्षकृतपटुगतयो विशिखा , कचिदग्धनि शेषजन्महेतवो निर्वाणा , कचित्कुसु-
मवासिताम्बरसुरभयो राणिण कचित्सधूस्त्रोद्वारा मन्दरुचय , कचित्सकल-
जगद्भासघस्मरा सभस्मका , कचिद्वेणुशिखरैल्लम्भूर्तयोऽत्यन्तवृद्धाः , कचिद-
वल्लोपयुक्तशिलाजतव क्षयिण , कचित्सर्वरसभुज पीवान , कचिदग्धगुग्गु-
लवो रौद्रा , कचिज्ज्वलितनेत्रदहनदग्धसकुसुमशरमदना कृतस्थानुस्थितय ,
चटुलशिखानर्तनारम्भारभटीनटा , शुष्ककासारैस्तृप्तिमि स्फुटभ्रारसनीवार-
बीजलाजवर्षिभिर्ज्वालाञ्जलिभिरचर्यन्त इव धर्मघृणिम् , अघृणा इव हठहूय-
मानकठोरस्थलकमठवसाविस्त्रगन्धगृध्रव , स्वमपि धूममग्भोदसमुद्भूतिमि-
येव भक्षयन्त , सतिलाहुतय इव स्फुटद्बलबालकीटपटला कक्षेषु , शिबिणि
इव श्लोषविचटद्रवकलधर्वलशम्बूकशुक्तय शुष्केषु सर सु , स्वेदिन इव
विलीयमानमधुपटलगोलगलितमधूच्छिष्टवृष्टय काननेषु , खलतय इव
परिशीर्यमाणशिखासंहृतयो महोषरेषु , गृहीतशिलाकवला इव ज्वलितसूर्यम-
णिशकलेषु शिलोच्चयेषु , प्रत्यदश्यन्त दारुणा दावाग्रय ।

तथाभूते च तस्मिन्नत्युग्रे ग्रीष्मसमये कदाचिदस्य स्वगुहावस्थितस्य
भुक्तवतोऽपराहसमये आता पारशवश्चन्द्रसेननामा प्रविश्याकथयत्—‘एष
खलु देवस्य चतु समुद्राधिपते सकलराजचक्रचूडामणिश्रेणीशाणकोणकषण-
निर्मलीकृतचरणनखमणे सर्वचक्रवर्तिनां धौरेयस्य महाराजाधिराजपरमेश्व-
रश्रीहर्षदेवस्य आत्मा कृष्णनाम्ना भवतामन्तिक प्रज्ञाततमो दीर्घाध्वरा
प्रहितो द्वारमध्यास्ते’ इति । सोऽब्रवीत्—‘आयुष्मन् , अविलम्बित प्रवेशयै-
नम्’ इति ।

अथ तेनानीयमानम् , अतिदूरागमनगुरुजडजडम् , कार्दमिकवेलची-
रिकानियमितोच्चण्डचण्डातकम् , पृष्ठप्रेङ्गुत्पटच्चरकर्पटघटितर्गलितग्रन्थिम् ,
अतिनिबिडसूत्रबन्धनिश्चितान्तरालकृतव्यवच्छेदया लेखमालिकया परिकलि-

१ ‘०वायव’ अ-क २ ‘जटावल्ललावलम्बिन.’ ब. ३ ‘कचिदवलम्बितवेत्रयष्ट
योऽत्यन्त०’ ब ४ ‘स्तृप्ति’ ब ५ ‘कक्ष्येषु’ अ-क. ६ ‘शवल’ ब. ७ ‘पर्यन्तशी-
र्यमाण०’ ब. ८ ‘गलग्रन्थिम्’ ब. ९ ‘निर्मित’ ब.

तमूर्धानम्, प्रविशन्तं लेखहारकमद्राक्षीत् । अप्राक्षीच्च दूरादेव—‘भद्र, भद्रमशेषभुवननिष्कारणबन्धोस्तत्रभवत कृष्णस्य’ इति । स ‘भद्रम्’ इत्युक्त्वा प्रणम्य नातिदूरे समुपाविशत् । विश्रान्तश्चाब्रवीत्—‘एष खलु स्वामिनो माननीयस्य लेख प्रहित’ इति विमुच्य चार्पयत् । अथ बाण. सादरं गृहीत्वा स्वयमेवावाचयत्—‘मेखलकात्सन्दिष्टमवधार्य फलप्रतिबन्धी भीमझिरपहरणीय कालातिपात इत्येतावदन्नार्थजातम् । इतरद्वातासंवाद-नमात्रकम्’ । अवधृतलेखार्थश्च समुत्सारितपरिजन सन्देश पृष्ठवान् । मेखलकस्त्ववादीत्—‘एवमाह मेधाविन स्वामी—जानात्सेव मान्यो यथैक-गोत्रता वा, समानजातिता वा, सम सवर्धन वा, एकदेशनिवासो वा, दर्शनाभ्यासो वा, परस्पराभिरागश्रवण वा, परोक्षोपकारकरण वा, समान-शीलता वा, स्नेहस्य हेतव । त्वयि तु विना कारणेनादृष्टेऽपि प्रत्यासन्ने बन्धाविव बद्धपक्षपात किमपि स्निह्यति मे हृदय दूरस्थेऽपीन्दोरिव कुमुदा-करे । भवन्तमन्तरेणान्यथा चान्यथा चाय चक्रवर्ती दुर्जनैर्ग्राहित आसीत् । न च तत्तथा । न सन्त्येव ते येषां सतामपि सता न विद्यन्ते मित्रोदासी-नशत्रव । शिशुचापलपराचीनचेतोवृत्तितया च भवत. केनचिदसहिष्णुना यत्किञ्चिदसदृशमुदीरितमितरो लोकस्तथैव तद्रूढाति वक्ति च । सलिलानीव खलु गतानुगतिकानि लोलानि भवन्त्यविवेकिना मनासि बहुमुखश्रवणनिश्च-लीकृतनिश्चय किं करोतु पृथिवीपति । तत्त्वान्वेषिभिश्चास्माभिर्दूरस्थितोऽपि प्रत्यक्षीकृतोऽसि । विज्ञसश्चक्रवर्ती त्वदर्थं यथा—प्रायेण प्रथमे वयसि सर्व-स्यैव चापलै शैशवमपराधीति । तथेति च प्रतिपन्नं स्वामिना । अतो भवता राजकुलमकृतकालक्षेपमागन्तव्यम् । अवकोशीवादृष्टपरमेश्वरो बन्धुमध्यमवि-चसन्नासे मे बहुमत । न च सेवावैषम्यविषादिना वा परमेश्वरोपसर्पणभी-रुणा वा भवता भवितव्यम् । यतो यद्यपि—

स्वेच्छोपजातविषयोऽपि न याति वक्तु

देहीति मार्गणशतेश्च ददाति दुःखम् ।

मोहात्समाक्षिपति जीवनमप्यकाण्डे

कष्ट मनोभव इवेश्वरदुर्विदग्ध ॥ ३ ॥

तथाप्यन्ये ते भूपतय, अन्य एवाय न्यकृतनृगनलनिषधनहुषाम्बरीषदश-रथदिलीपनाभागभरतभगीरथययातिरमृतमय स्वामी । नास्याहङ्कारकाल-कूटावेषदिग्धदुष्टा दृष्टय, न गर्वगुरुगरगलग्रहगदगद्गदा गिर, नातिस्मयो-ष्मापस्मारविस्मृतस्थैर्याणि स्थानकानि, नोहामदर्पदाहज्वरवेगविह्वला विकाराः, नाभिमानमहासंनिपातनिर्मिताङ्गभङ्गानि गतानि, न मदार्दितव-क्रीकृतौष्ठनिष्ठयूतनिष्ठुराक्षराणि जल्पितानि । तथा च, अस्य विमलेषु साधुषु दक्षपुत्रि, न शिलाशकलेषु । मुक्ताधवलेषु प्रसाधनधीः, नाभरणभारेषु ।

दानवसु कर्मसु साधनश्रद्धा, न करिकीटेषु । सर्वांगेसरे यशसि महाप्रीति ,
न जीवितजरत्तुणे । गृहीतकरास्त्राशासु प्रसाधनैताभियोग , न निजकलत्रच-
र्मपुत्रिकासु । गुणवति धनुषि सहायबुद्धि , न पिण्डोपजीविति सेवकजने ।
अपि च । अस्य मित्रोपकरणमात्मा, भृत्योपकरण प्रभुत्वम्, पण्डितोपकरण
वैदग्ध्यम्, बान्धवोपकरण लक्ष्मी, कृपणोपकरणमैश्वर्यम्, द्विजोपकरण
सर्वस्वम्, सुकृतसस्मरणोपकरण हृदयम्, धर्मोपकरणमायु , साहसोपकरण
शरीरम्, असिलतोपकरण पृथिवी, विनोदोपकरण राजकम्, प्रतापोपकरण
प्रतिपक्ष । नास्याहपुण्यैरवाप्येत सर्वातिशायिसुखरसप्रसूति पादपल्लव-
च्छाया' इति । श्रुत्वा च तमेव चन्द्रसेन समादिशत्—'कृतकशिपु विश्रा-
न्तसुखिनमेन कारय' इति ।

अथ गते च तस्मिन्, पर्यस्ते च वासरे, सङ्घट्टमानरक्तपङ्कजसम्पुटपीय-
मान इव क्षयिणि क्षामता व्रजति बालवायसास्यारुणेऽपराह्णातपे, शिथिलि-
तनिजवाजिजवे जपापीडपार्टलेऽस्ताचलशिखरस्खलिते खञ्जतीव कमलिनीक-
ण्टकक्षतपादपल्लवे पतङ्गे, पुर परापतति ग्रेङ्गदन्धकारलेशलम्बालके शशि
विरहशोकश्याम इव श्यामामुखे, कृतसध्योपासन शयनीयमगात् । अचि-
न्तयच्चैकाकी—'किं करोमि । अन्यथा सम्भावितोऽस्मि राज्ञा । निर्निमित्त-
बन्धुना च सन्दिष्टमेव कृष्णेन । कष्टा च सेवा । विषमं च भृत्यत्वम् । अति-
गम्भीर महद्वाजकुलम् । न च तत्र मे पूर्वजप्रवर्तिता प्रीति , न कुलक्र-
मागता गति , नोपकारस्सरणानुरोध , न बालसेवास्रेह , न गोत्रगौरवम्,
न पूर्वदर्शनदाक्षिण्यम्, न प्रज्ञासविभागोपप्रलोभनम्, न विद्यातिशयकुतू-
हलम्, नाकारसौन्दर्यादर , न सेवाकाकुलकौशलम्, न विद्वद्गोष्ठीबन्धवैदग्ध्यम्,
न वित्तव्ययवशीकरणम्, न राजवल्लभपरिचय । अवश्य गन्तव्यम् । सर्वथा
भगवान्पुरारतिर्भुवनगुरुर्गतस्य मे सर्वं साप्रतमाचरिष्यति' इत्यवधार्य
गमनाय मतिमकरोत् ।

अथान्यस्मिन्नहन्तुःथाय, प्रातरेव स्नात्वा, धृतधौतधवलदुकूलवासा , गृ-
हीताक्षमाल , प्रास्थानिकानि सूक्तानि मन्त्रपदानि च बहुश समावर्त्य, देव-
देवस्य विरूपाक्षस्य क्षीरस्नपनपुर सरां सुरभिकुसुमधूपगन्धध्वजबलिविले-
पनप्रदीपकबहुला विधाय पूजा परमया भक्त्या, प्रथमहुततरलतिलत्वग्विघ-
टनचटलमुखरशिखाशेखर प्राज्याज्याहुतिप्रवर्धितदक्षिणार्चिष भगवन्तमा-
ञ्जुशुक्षणि हुत्वा, दत्त्वा शुक्ल यथाविद्यमान द्विजेभ्य , प्रदक्षिणीकृत्य प्राञ्जुखीं
नैचिकीम्, शुक्लाङ्गराग , शुक्लमाल्य , शुक्लवासा , रोचनाचित्रदूर्वाप्रपल्लव-
प्रथितगिरिकर्णिकाकुसुमकृतकर्णपूर , शिखासक्तसिद्धार्थक , पितु कनीयस्या

१ 'सर्वांशांगेसरे' ब २ 'दिक्षु प्रसाधनाभियोग' ब ३ 'धर्म' ब ४ 'सघटमान'
ब. ५ 'पादलिङ्गि' ब. ६ 'रेखा' ब ७ 'तन्त्रगौरवम्' ब ८ 'भवानीपतिर्भुवनपति'
ब. ९ 'मे शरण सर्व' ब १० 'विचटन' अ—क

स्वस्वा मात्रेव स्नेहार्द्रहृदयया श्वेतवाससा साक्षादिव भगवत्या महाश्वेतया मालत्याख्यया कृतसकलगमनमङ्गल , दत्ताशीर्वादो बान्धववृद्धासि , अभिनन्दित परिजनजरन्तीसि , वन्दितचरणैरभ्यनुज्ञातो गुरुभिः , अमिवादितैराघ्रात शिरसि कुलवृद्धै , वर्धितगमनोत्साह शकुनै , मौहूर्तिकमतेन कृतनक्षत्रदोहद , शोभने मुहूर्ते हरितगोमयोपलिप्ताजिरस्थण्डिलस्थापितमसितेतरकुसुममालापरिक्षिप्तकण्ठ पिष्टपञ्चाङ्गुलपाण्डुर मुखनिहितनवचूतपल्लव पूर्णकलशमुदीक्षमाणः , प्रणम्य कुलदेवताभ्य , कुसुमफलपाणिभिरप्रतिरथ जपद्भिर्निजद्विजैरनुगम्यमान , प्रथमचलितदक्षिणचरण , प्रीतिकूटान्निरगात् ।

प्रथमेऽहनि धर्मकालकष्ट निरुदक निष्पन्नपादपविषम पथिकजननमस्क्रियमाणप्रवेशपादपोत्कीर्णकात्यायनीप्रतियातन शुष्कमपि पल्लवितमिव वृषितश्चापदकुललम्बिनलोलजिह्वालतासहस्रै पुलकितमिवाच्छमैल्लगोलाङ्गुललिङ्गमानमधुगोलचलितसरघासङ्घातै रोमाञ्चितमिव दग्धस्थलीरूढस्थूलाभीरुकन्दलशतै शनश्चण्डिकाकौननमतिक्रम्य मल्लकूटनामान ग्राममगात् । तत्र च हृदयनिर्विशेषेण भ्रात्रा सुहृदा च जगत्पतिनाम्ना सम्पादितसपर्य सुखमवसत् । अथापरेद्युर्दुर्तीयं भगवतीं भागीरथीं यष्टिर्ग्रहकनाम्नि वनग्रामके निशामनयत् । अन्यस्मिन्दिवसे स्कन्धावारमुपमणितारमन्वजिरवति कृतसंनिवेशमाससाद । अतिष्ठच्च नातिदूरे राजभवनस्य ।

निर्वर्तितस्नानाशनव्यतिकरो विश्रान्तश्च मेखलकेन सह याममात्रावशेषे दिवसे भुक्तवति भूभुजि प्रख्याताना क्षितिभुजा बहुन्शिविरसंनिवेशान्वीक्षमाण शनैः शनै पट्टबन्धार्थमुपस्थापितैश्च ढिण्डिमाधिरोहणायाहृतैश्चाभिनवबद्धैश्च विक्षेपोपार्जितैश्च कौशलिकागतैश्च नागवीथीपालप्रेषितैश्च प्रथमदर्शनकुतूहलोपनीतैश्च दूतसंप्रेषणप्रेषितैश्च पल्लीपरिवृद्धौकितैश्च स्वेच्छायुद्धक्रीडाकौतुकाकारितैश्च दीयमानैश्चाच्छिद्यमानैश्च मुच्यमानैश्च यामस्थापितैश्च सर्वद्वीपविजिगीषया गिरिमिरिव सागरसेतुबन्धार्थमेकीकृतैर्ध्वजपटपटपटहृशङ्खचामराङ्गरागरमणीयै . पुण्याभिषेकदिवसैरिव कल्पितैर्वारणेन्द्रै श्यामायमानम् , अनवरतचलितखुरपुटप्रहतमृदङ्गैर्नर्तयद्भिरिव राजलक्ष्मीमुपहसद्भिरिव सृक्पुटप्रसृतफेनाट्टहासेन जवजडजङ्घाहरिणजातिमाकारयद्भिरिव सङ्घट्टहेतोर्हर्षहेषितैर्नौचै श्रवसमुत्पतद्भिरिव दिवचसकरथतुरगरुषा पक्षायमाणमण्डनचामरमालैर्गगनतल तुरङ्गैस्तरङ्गाथमानम् , अन्यत्र प्रेषितैश्च प्रेष्यमाणैश्च प्रेषितप्रतिनिर्वृत्तैश्च बहुयोजनग-

१ 'दत्तपिष्ट०' ब २ 'शुष्कगलगो०' ब ३ 'चण्डिकायतनकानन०' ब.
४ 'यष्टिगृहक०' ब ५ 'मणिपुरमन्व०' ब ६ 'यामावस्थितैश्च' ब. ७ 'हेषितेनौचै-
रुचै श्रवस०' ब. ८ 'प्रतीपनिवृत्तै०' अ-क.

मनगणनसख्याक्षरावलीभिरिव वराटिकावलीभिर्घटितमुखमण्डनकैस्तारकितै-
रिव संध्यातपच्छेदैरहणचामरिकारचितकर्णपूरै सरक्तोत्पलैरिव रक्तशालि-
शालेयैरनवरतक्षणक्षणायमानचारुचामीकरधुरुधुरुकमालिकैर्जरत्करज्जनैरिव
रणितशुष्कबीजकोशीशतैः । श्रवणोपान्तप्रेङ्खत्पञ्चरागवर्णैर्णाचित्रसूत्रजटज-
टालैः कपिकपोलकपिलैः क्रमेलककुलैः कपिलायमानम्, अन्यत्र शरजल-
धैरैरिव सद्य सुतपय, पटलधवलतनुभिः कल्पपादपैरिव मुक्ताफलजाल-
कजायमानालोकलुसच्छायामण्डलैर्नारायणनाभिपुण्डरीकैरिवाश्लिष्टगरुडपक्षैः
क्षीरोदोदेशैरिव द्योतमानविकटविद्रुमदण्डे शेषफणाफलकैरिवोपरिस्फुरत्स्फी-
तमाणिक्यखण्डैः श्वेतगङ्गापुलिनैरिव राजहसोपसेवितैरभिभवद्भिरिव निदा-
घसमयमुपहसद्भिरिव विवस्वत प्रतापमापिबद्भिरिवातप चन्द्रलोकमयमिव
जीवलोक जनयद्भिः कुमुदमयमिव काल कुर्वद्भिर्ज्योत्स्नामयमिव वासर
विरचयद्भिः फेनमयीमिव दिव दर्शयद्भिरकालकौमुदीसहस्राणीव सृजद्भिरु-
पहसद्भिरिव शातक्रतवीं श्रिय श्वेतायमानैरातपत्रखण्डैः श्वेतायमानम्, क्षण-
दृष्टनष्टादृष्टिबुध च मुष्णद्भिरिव भुवनमाक्षेपोक्षेपदोलायित दिन गतागता-
नीव कारयद्भिरिव कुनूपतिसम्पर्ककलङ्ककाली कालेयीं स्थिति विकचविश-
दकाशवनपाण्डुरदिश शरत्समयमिवोपपादयद्भिर्बिसतन्तुमयमिवान्तरिक्षमा-
विर्भावयद्भिः शशिकरशुचीना चलता चामराणा सहस्रैर्दालायमानम्, अपि
च हसयूथायमान करिकर्णशङ्खैः, कल्पलतावनायमान कदलिकाभिः, माणि-
क्यवृक्षकवनायमान मायूरातपत्रैः, मन्दाकिनीप्रवाहायमानमशुकैः, क्षीरो-
दायमान क्षौमैः, कदलीवनायमान मरकतमयूखैः, जन्यमानान्यदिवसमिव
पञ्चरागबालातपैः, उत्पद्यमानापराम्बरमिवेन्द्रनीलप्रभापटलैः, आरभ्यमा-
णापूर्वनिशमिव महानीलमयूखान्धकारैः, स्यन्दमानानेककालिन्दीसहस्रमिव
गरुडमणिप्रभाप्रतानैः, अङ्गारकितमिव पुष्परागरश्मिभिः, कैश्चित्प्रवेशमल-
भमानैरधोमुखैश्चरणनखपतितवदनप्रतिबिम्बनिभेन लज्जया स्वाङ्गानीव वि-
शद्भिः कैश्चिदङ्गुलिलिखिताया क्षितेर्विकीर्यमाणकरनखकिरणकदम्बकन्याजेन
सेवाचामराणीवार्पयद्भिः कैश्चिदुर स्थलदोलायमानेन्द्रनीलतरलप्रभापट्टैः स्वा-
मिप्रकोपप्रशमनाय कण्ठवद्वक्त्रपाणपट्टैरिव कैश्चिदुच्छ्वाससौरभत्राभ्याम्बुमर-
पटलान्धकारितमुखैरपहृतलक्ष्मीशोकधृतलम्बश्मश्रुभिरिवान्यैः शेखरोद्गीय-
मानमधुपमण्डलैः प्रणामविडम्बनाभयपलायमानमौलिभिरिव निर्जितैरपि
संमानितैरिवानन्यशरणैरन्तरान्तरा निष्पतता प्रविशता चान्तरप्रतीहाराणा-
मनुमार्गप्रधावितानेकार्थिजनसहस्राणामनुयायिन पुटपानश्रान्तैः पुन पुन.
पृच्छद्भिः 'भद्र, अद्य भविष्यति भुक्तौस्थान दास्यति दर्शन परमेश्वर,
निष्पतिष्यति वा बाह्या कक्ष्याम्' इति दर्शनाशया दिवस नयद्भिर्भुजनि-
जितैः शत्रुमहासामन्तैः समन्तादासेव्यमानम्, अन्यैश्च प्रतापानुरागागतैः

नानादेशजैर्महीपालै प्रतिपालयन्निर्नरपतिदर्शनकालमध्यास्यमानम्, एकान्तोपविष्टश्च जैनैरार्हतै पाशुपतै पाराशरिभिर्वर्णिभिश्च सर्वदेशजन्मभिश्च जनपदै सर्वाभ्योषिवेलावनबलयवासिभिश्च म्लेच्छजातिभिः सर्वद्वीपान्तरागतैश्च दूतमण्डलैरुपास्यमानम्, सर्वप्रजानिर्माणभूमिभिव प्रजापतीना लोकत्रयसारोच्चयरचित चतुर्थमिव लोकम्, महाभारतशतैरप्यकथनीयसमृद्धि-सम्भारम्, कृतयुगसहस्रैरिव कटिपतसनिवेशम्, स्वर्गाडुदैरिव विहितरामणीयकम्, राजलक्ष्मीकोटिमिरिव कृतपरिग्रह राजद्वारमगम् ।

अभवच्चास्य जातविस्मयस्य मनसि—‘कथमिवेदमित्यत्रमाण प्राणिजातं जनयता प्रजासृजा नासीत्परिश्रमो महाभूताना वा परिक्षय, परमाणूना वा परिच्छेद, कालस्य वान्त, आयुषो वा व्युपरम, आकृतीना वा परिसमाप्ति’ इति । मेखलकस्तु दूरादेव द्वारपाललोकेन प्रत्यभिज्ञायमान. ‘तिष्ठतु तावत्क्षणमात्रमत्रैव पुण्यभागी’ इति तमभिधायाप्रतिहत. पुरः प्राविशत् ।

अथ स मुहूर्तादिव प्राशुना, कर्णिकारगौरैण, वीध्रककञ्जुकच्छन्नवपुषा, समुन्मिषन्माणिक्यपदकबन्धवन्धुरशस्त्रैर्बन्धकृशावलम्बेन, हिमशैलशिलाविशालवक्षसा, हरवृषककुदकूटविकटासतटेन, उरसा चपलहृषीकहरिणकुलसंयमनपाशमिव हार विभ्रता, ‘कथयत यदि सोमवशसम्भव सूर्यवशसम्भवो वा भूपतिरभूदेवविध’ इति प्रष्टुमानीताभ्या सोमसूर्याभ्यामिव श्रवणगताभ्या मणिकुण्डलाभ्यां समुद्रासमानेन, वहद्वदनलावण्यविसरवेणिकाक्षिप्यमाणैरधिकारगौरवादीयमानमार्गेणेव दिनकृत किरणै, प्रसादलब्धया विकवपुण्डरीकमुण्डमालिकयेव दीर्घया दृष्टया दूरादेवानन्दयता, नैद्युर्याधिष्ठानेऽपि प्रतिष्ठितेन पदे प्रश्रयमिवावनम्नेन मौलिना पाण्डुरमुष्णीपमुद्वहता, वामेन स्थूलमुक्ताफलच्छुरणदन्तुरस्सरु करकिसलयेन कलयता कृपाणम्, इतरेणापनीततरलता ताडितीमिव लतां शातकौम्भी वेत्रयष्टिमुन्मृष्टा धारयता पुरुषेणानुगम्यमानो निर्गत्यावोचत्—‘एष खलु महाप्रतीहाराणामनन्तरश्चक्षुष्यो देवस्य पारियात्रनामा दौवारिक । समनुगृह्णात्वेनमनुरुपया प्रतिपस्या कल्याणाभिनिवेशी’ इति । दौवारिक. समुपसृत्य कृतप्रणामो मधुरया गिरा सविनयमभाषत—‘आगच्छत । प्रविशत दर्शनाय । कृतप्रसादो देव’ इति । बाणस्तु ‘धन्योऽस्मि, यदेवमनुग्राह्य मां देवो मन्यते’ इत्युक्त्वा तेनोपदिश्यमानमार्गं प्राविशदभ्यन्तरम् ।

अथ वनायुजैः, आरट्टजैः, काम्बोजैः, भारद्वाजैः, सिन्धुदेशजैः, पारसीकैश्च, शोणैश्च, श्यामैश्च, श्वेतैश्च, पिञ्जरैश्च, हरिद्रिश्च, तित्तिरिकस्मापैश्च, पञ्चभद्रैश्च, मल्लिकाक्षैश्च, कृत्तिकापिञ्जरैश्च, आयतनिर्मासमुखैः, अनुक्तक-

१ ‘नासीन्महाभूताना’ अ-क २ ‘विच्छेद.’ ब ३ ‘वस्तवन्धुताव०’ ब.
४ ‘वृहद्वदन०’ अ.

गंकौशै, सुवृत्तश्लक्ष्णसुघटितघण्टिकाबन्धै, श्रुपानुपूर्वीवक्रायतोदग्रग्रीवै, उपचयश्वयस्कन्धसन्धिभि, निर्भुग्नोर स्थलैः, अस्थूलप्रगुणप्रसृतैर्लोहपीठकठिनखुरमण्डलैः, अतिजवश्रुटनभयादनिर्मितान्नाणीवोदराणि वृत्तानि धारयद्भि, उद्यद्ग्रीणीविभज्यमानपृथुजघनै, जगतीदोलायमानबालपल्लवै, कथमप्युभयतो निखातदृढभूरिपाशसयमननियन्त्रितै, आयतैरपि पश्चात्पाशबन्धप्रसारितैकाङ्घ्रिमिरायततरैरिवोपलक्ष्यमाणै, बहुगुणसूत्रग्रथितग्रीवागण्डकैरामीलितलोचनै, दूर्वारसइयामलफेनलवशबलान्दशनगृहीतमुकान्फरफरितत्वच कण्डूजुष प्रतीकान्प्रचालयद्भि, सालसवलितवालधिभि, एकश्लफविभ्रान्तिस्रस्तशिथिलितजघनार्धै, निद्रया प्रध्यायद्भिश्च, स्वलितदुष्कारमन्दमन्ददशद्वयमानैश्च ताडितखुरधरणीरणितमुखरशिखरखुरलिखितश्मातलैर्धांसममिलषद्भिश्च, प्रकीर्यमाणयवसग्रासरसमत्सरोद्भूतक्षोभैश्च, प्रकुपितचण्डचण्डालदुष्कारकातरतरतरलतारकैश्च, कुङ्कुमप्रमृष्टिपिञ्जराङ्गतया सततसनिहितनीराजनानलैरिव लक्ष्यमाणैरुपरिविततवितानै, पुर पूजिताभिमतदैवतै, भूपालचल्लभैस्तुरङ्गैरारचिता मन्दुरा विलोकयन्, कुतूहलाक्षितहृदय किञ्चिदन्तरमतिक्रान्तो हस्तवामेनात्युच्चतया निरवकाशमिवाकाशकुर्वाणम्, महता कदलीवनेन परिवृतपर्यन्त सर्वतो मधुकरमयीभिर्मदस्तुतिभिर्नदीभिरिवापतन्तीभिरापूर्यमाणम्, आशामुखविसर्पिणा बकुलवनानामिव विकसतामामोदेन लिम्पन्त प्राणेन्द्रिय दूरादव्यक्तमिभिर्धिष्यंयागारमपश्यत् । अपृच्छच्च—‘अथ देव किं करोति’ इति । असावकथयत्—‘एष खलु देवस्यौपवाह्यो बाह्य हृदय जात्यन्तरित आत्मा बहिश्चरा प्राणा विक्रमक्रीडासुहृदपशात इति यथार्थनामा वारणपति । तस्यावस्थानमण्डपोऽयमहान्दृश्यते’ इति । स तमवादीत्—‘भद्र, श्रूयते दर्पशात । यद्येवमदोषो वा पश्यामि तावद्धारणेन्द्रमेव । अतोऽहंसि मामत्र प्रापयितुम् । अतिपरवानसि कुतूहलेन’ इति । सोऽभाषत—‘भवत्वेवम् । आगच्छतु भवान् । को दोष । पश्यतु तावद्धारणेन्द्रम्’ इति ।

गत्वा च त प्रदेश दूरादेव गम्भीरगलगर्जितैर्विधति चातककदम्बकैर्भुवि च भवननीलकण्ठकुलैः कलकेकाकलकलमुखरमुखै क्रियमाणकैलकोलाहलम्, विकचकदम्बसंवादिमदसुरासौरभभरितभुवनम्, कायवन्तमिवाकालमेघकालम्, अविरलमधुबिन्दुपिङ्गलपद्मजालकितां सरसीमिवाभयवगाढा दशां चतुर्थीमुत्सृजन्तम्, अनवरतमवतसशङ्खैरामन्द्रकर्णतालदुन्दुभिध्वनिभि पञ्चमीप्रवेशमङ्गलारम्भमिव गार्यन्तम्, अविरतचलनचित्रेत्रिपदीललितलास्य-

१ ‘भूमिपाश’ ब २ ‘प्रदेशान्’ ब ३ ‘नलक्ष्यमाणैरिवो’ अ-क
४ ‘दन्त्यक्तमिव धिषण्याकार’ ब, ‘धृषण्या’ अ ५ ‘गर्जितोर्जितै’ अ-क.
६ ‘क्रियमाणकाल’ ब. ७ ‘कायवन्तमिव काल’ ब ८ ‘सूचयन्तम्’ ब.

लथैर्दालायमानदीर्घदेहाभोगर्तया मेदिनीविदलनभयेन भारमिव लघयन्तं
दिग्भित्तिटेटेषु कायमिव कण्डूयमानम्, आहवायोदस्तहस्ततया दिग्बारणानि-
वाह्यमानम्, ब्रह्मसम्भमिव स्थूलनिशितदन्तेन करपत्रेण पाटयन्तम्, अ-
मान्त भुवनभ्यन्तरे बहिरिव निर्गन्तुमीहमानम्, सर्वत सरसकिशलयल-
तालासिमिलैश्चैश्चिरपरिचयोपचितैर्वनैरिव विक्षिप्तसशैवलविसरशबल-
सलिलैः सरोभिरिव चाधोरणैराधीयमाननिदाघसमयसमुचितोपचारानन्दम्,
अपि च प्रतिगजदानपवनादानदूरोत्क्षिप्तेनानेकसमरविजयगणनालेखाभिरिव
वलिचलयराजिमिस्तनीयसीभिन्नरङ्गितोदरेणातिस्थवीयसा हस्तागलदण्डेना-
गलयन्तमिव सकल सकुलशैलसमुद्रद्वीपकानन ककुभां चक्रवालम्, एकं
करान्तरार्पितेनोत्पलाशेन कदलीदण्डेनान्तर्गनशीकरसिच्यमानमूल मुक्तपल्ल-
वमिवापर लीलावलम्बिता मृणालजालकेन समररसोच्चरोमाञ्चकण्टकितमिव
दन्तकाण्ड वहन्तम्, विसर्पन्त्या च दन्तकाण्डयुगलकस्य कान्त्या सर क्रीडा-
स्वादितानीव कुमुदवनानि बहुधा वमन्त निजयशोराशिमिव दिशामर्पयन्त
कुकरिकीटपाटनदुर्ललितान्सहानिवोपहसन्त कल्पद्रुमदुकूलमुखपटमिव चा-
त्मन कल्पयन्तम्, हस्तकाण्डदण्डोद्धरणलीलासु च लक्ष्यमाणेन रक्ताशुक-
सुकुमारतलेन तालुना कवलितानि रक्तपद्मवनानीव वर्षन्तमभिनवकिसल-
यराशिमिवोद्गिरन्तम्, कमलकवलपीत मधुरसमिव स्वभावपिङ्गलेन वमन्त
चक्षुषा, चूतचम्पकलवलीलवङ्गककोलवन्त्येलालतामिश्रितानि ससहकाराणि
कर्पूरपूरपूरितानि पारिजातकवनानीवोपभुक्तानि पुन पुन करटाभ्या बह-
लमदामोदव्याजेन विसृजन्तम्, अहर्निश विभ्रमकृतहस्तस्थितिमिरर्धखण्डि-
तपुण्ड्रेक्षुकाण्डकण्डूयनलिखितैरलिकुलवाचालितैर्दानपट्टकैर्विलभमानमिव स-
र्वकाननानि करिपतीनाम्, अविरलोदबिन्दुस्यन्दिना हिमशिलाशकलमयेन
विभ्रमनक्षत्रमालागुणेन शिशिरीक्रियमाणम्, सकलचारणेन्द्राधिपत्यपट्टब-
न्धबन्धुरमिवोच्चैस्तरा शिरो दधानम्, मुहुर्मुहुः स्थगितापावृतदिङ्मुखाभ्यां
कर्णतालवृन्ताभ्यां वीजयन्तमिव भर्तृभक्त्या दन्तपर्यङ्किकास्थिता राजल-
क्ष्मीम्, आयतवंशक्रमगतेन गजाधिपत्यचिह्नेन चामरेणेव चलता बालधिना
विराजमानम्, स्वच्छशिशिरशीकरच्छलेन दिग्विजयपीता सरित इव पुन-
पुनर्मुखेन मुञ्चन्तम्, क्षणमवधानदाननिस्पन्दीकृतसकलावयवानामन्यद्विरद-
बिण्डिमाकर्णनाङ्गवलनानामन्ते दीर्घफूत्कारैः परिभवदुःखमिवावेदयन्तम्,
अलब्धयुद्धमिवात्मानमनुशोचन्तम्, आरोहाधिरूढिपरिभवेन लज्जमानमि-
वाङ्गुलीलिखितमहीतल मद मुञ्चन्तम्, अवज्ञागृहीतमुक्तकवलकुपितारोहा-
रटनानुरोधेन मदतन्त्रीनिमीलितनेत्रत्रिभाग कथ कथमपि मन्दमन्दमनाद-
रादाददान कवलान्, अवजग्धतमालपल्लवस्तुत्यामलरसेन प्रभूततया मद-

१ 'भोगवत्तया' ब. २ 'चितैर्वनैः' अ-क ३ 'कलयन्तम्' अ-क.
४ 'सुकुमारतरेण' ब. ५ 'गलन्तम्' ब. ६ 'सुक्तानि पुरः करटान्याम्' अ-क.

प्रवाहमिव मुखेनाप्युत्सृजन्तम्, दलन्तमिव दर्पेण, श्वसन्तमिव शौर्येण,
मूर्च्छन्तमिव मदेन, ब्रुवन्तमिव तारुण्येन, द्रवन्तमिव दानेन, बलान्तमिव
बलेन, माद्यन्तमिव मानेन, उद्यन्तमिवोत्साहेन, ताम्यन्तमिव तेजसा, लिम्प-
न्तमिव लावण्येन, सिञ्चन्तमिव सौभाग्येन, स्निग्ध नखेषु, परुषं रोमविषये,
गुरु मुखे, सच्छिष्य विनये, मृदु शिरसि, दृढ परिचयेषु, ह्रस्व स्कन्धबन्धे,
दीर्घमायुषि, दरिद्रमुदरे, सततप्रवृत्त दाने, बलभद्र मदलीलासु, कुलकल-
त्रमायत्ततासु, जिन क्षमासु, वह्निवर्षं क्रोधमोक्षेषु, गरुड नागोद्धृतिषु,
नारद कलहकुतूहलेषु, शुष्काशलिपातमवस्कन्देषु, मकर वाहिनीक्षोभेषु,
आसीविष दशनकर्मेसु, वरुणं हस्तपाशाकृष्टिषु, यमवागुरामरातिसंवेष्ट-
नेषु, काल परिणतिषु, राहु तीक्ष्णकरग्रहणेषु, लोहिताङ्ग वक्रचारेषु,
अलातचक्र मण्डलभ्रान्तिविज्ञानेषु, मनोरथसम्पादक चिन्तामणिपर्वत
विक्रमस्य, दन्तमुक्ताशैलस्तम्भनिवासप्रासादमभिमानस्य, घण्टाचामर-
मण्डनमनोहरमिच्छासञ्चरणविमान मनस्विताया, मदधारादुर्दिनाभ्यकार
गन्धोदकधारागुह क्रोधस्य, सकाञ्चनप्रतिम महानिकेतनमहङ्कारस्य,
सगण्डशैलप्रस्रवण क्रीडापर्वतमवलपस्य, सदन्ततोरण वज्रमन्दिर दर्पस्य,
उच्चकुम्भकूटाट्टालकविकटं सञ्चारि गिरिदुर्गं राज्यस्य, कृतानेकबाणविवरस-
हस्र लोहप्राकार पृथिव्या, शिलीमुखशतझाङ्कारित पारिजातपादप भूतन्द-
नस्य, तथा च सङ्गीतगृह कर्णतालताण्डवानाम्, आपानमण्डप मधुपमण्ड-
लानाम्, अन्त पुर शृङ्गाराभरणानाम्, मदनोत्सव मदलीलालास्यानाम्,
अक्षुण्णप्रदोष नक्षत्रमालामण्डलानाम्, अकौलप्रावृत्काल मदमहानदीपूर-
प्लवानाम्, अलीकशरत्समय ससच्छदवनपरिमलानाम्, अपूर्वहिमागमं शी-
करनीहाराणाम्, मिथ्याजलधर गर्जिताडम्बराणाम्, दर्पशातमपश्यत् ।

आसीच्चास्य चेतसि—‘नूनमस्य निर्माणे गिरयो ग्राहिता परमाणुताम् ।
कुतोऽन्यथा गौरवमिदम् । आश्चर्यमेतत् । विन्ध्यस्य दन्तावादिवराहस्य कर’
इति विस्मयमार्गमेव त दौवारिकोऽब्रवीत्—‘पश्य ।

मिथ्यैवाल्लिखिता मनोरथशतैर्नि शेषनष्टां श्रिय

चिन्तासाधनकल्पनाकुलधिया भूयो वने विद्विषाम् ।

आयात कथमप्यय स्मृतिपथं शून्यीभवच्चेतसा

नागेन्द्र सहते न मानसगतानाशागजेन्द्रानपि ॥ ४ ॥

तदेहि । पुनरप्येन द्रक्ष्यसि । पश्य तावद्देवम्’ इत्यभिधीयमानश्च तेन मद-
जलपेङ्गिलकपोलपट्टपतिता मत्तामिव मदपरिमलेन मुकुलिता कथमपि
तस्मादृष्टिमाकृष्य तेनैव दौवारिकेणोपदिश्यमानवर्त्मा समतिक्रम्य भूपाल-
सहस्रसङ्कुलानि त्रीणि कक्ष्यान्तराणि चतुर्थे भुक्तास्थानमण्डपस्य पुरस्तादजिरे

१ ‘चलन्तमिव’ अ. २ ‘गृहक’ ब ३ ‘अकाण्ड’ ब ४ ‘मानमेत’ अ-क.

५ ‘जलकजलकालकपोल’

स्थितम्, दूरादूर्ध्वस्थितेन प्राशुना कर्णिकारगौरेण व्यायामव्यायतवपुषा
 शशिणा मौलेन शरीरपरिचारकलोकेन पङ्क्तिस्थितेन कार्तस्वरस्तम्भमण्ड-
 लेनेव परिवृतम्, आसन्नोपविष्टविशिष्टेष्टलोकम्, हरिचन्दनरसप्रक्षालिते तु-
 बारशीकरशीतलतले दन्तपाण्डुरपादे शशिमथ इव मुक्ताशैलशिलापट्टशयने
 समुपविष्टम्, शयनीयपर्यन्तविन्यस्ते समर्पितसकलविग्रहभार भुजे, दिव्यख-
 विसर्पिणि देहप्रभाविताने विततमणिमयूखे धर्मसमयसुभगे सरसीव मृदु-
 मृणालजालजटिलजले सराजक रममाणम्, तेजस परमाणुभिरिव केवलै
 निर्मितम्, अनिच्छन्तमपि बलादारोपयितुमिव सिंहासन सर्वावयवेषु सर्व
 लक्षणैर्गृहीतम्, गृहीतब्रह्मचर्यमालिङ्गित राजलक्ष्म्या, प्रतिपन्नामिधाराधार-
 णव्रतमविसंवादिन राजर्षिम्, विषमराजमार्गविनिहितपदस्खलनभियेव सु-
 लभ्य धर्मे, सकलभूपालपरित्यक्तेन भीतेनेव लब्धवाचा सर्वात्मना सत्येन
 सैव्यमानम्, आसन्नवारविलासिनीप्रतियातनाभिश्चरणनखपातिनीभिर्दिग्भि-
 रिव दर्शयि. प्रणम्यमानम्, दीर्घैर्दिगन्तपातिभिर्दृष्टिपातैर्लोकपालाना कृता-
 कृतमिव प्रत्यवेक्षमाणम्, मणिपादपीठपृष्ठप्रतिष्ठितकरेणोपरिगमनाभ्यनुज्ञां
 मृग्यमाणमिव दिवसकरेण, भूषणप्रभासमुत्सारणबद्धपर्यन्तमण्डलेन प्रदक्षि-
 णीक्रियमाणमिव दिवसेन, अप्रणमद्भिर्गिरिभिरपि दूयमान शौर्योष्मणा,
 केनायमानमिव चन्दनधवल लावण्यजलधिमुद्रहन्तम्, एकराज्यौर्जित्येन
 निजप्रतिबिम्बान्यपि नृपचक्रचूडामणिघृतान्यसहमानमिव, दर्पदु खासिकया
 चामरानिलनिभेन बहुधेव श्वसन्तीं राजलक्ष्मीं दधानम्, सकलमिव चतु समु-
 द्रलावण्यमादायोत्थितया श्रिया समुपश्लिष्टम्, आभरणप्रभाजालजायमाना-
 नीन्द्रधनु सहस्राणीन्द्रप्राभृतप्रहितानि विलभमानमिव राज्ञाम्, सम्भाषणेषु
 परित्यक्तमपि मधु वर्धन्तम्, काव्यकथास्वपीतमप्यमृतमुद्रमन्तम्, वित्तम्भ-
 भाषितेष्वनाकृष्टमपि हृदय दर्शयन्तम्, प्रसादेषु निश्चलामपि श्रियं स्थाने
 स्थाने स्थापयन्तम्, वीरगोष्ठीषु पुलकितेन कपोलस्थलेनानुरागसन्देशमिवो-
 पाशु रणश्रिय शृण्वन्तम्, अतिक्रान्तसुभटकलहालापेषु स्नेहवृष्टिमिव दृष्टि-
 मिष्टे कृपाणे पातयन्तम्, परिहासस्मितेषु गुरुप्रतापभीतस्य राजकस्य स्वच्छ-
 माशयमिव दशनाश्रुमि कथयन्तम्, सकललोकहृदयस्थितमपि न्याये तिष्ठ-
 न्तम्, अगोचरे गुणानामभूमौ सौभाग्यानामविषये वरप्रदानानामशक्य
 आशिषाममार्गे मनोरथानामतिदूरे दैवस्यादिश्रुपमानानामसाध्ये धर्मस्या-
 दृष्टपूर्वे लक्ष्म्या महत्त्वे स्थितम्, अरुणपादपल्लवेन सुगतमन्थरोरुणा वज्रा-
 युधनिष्ठुरप्रकोष्ठपृष्ठेन वृषस्कन्धेन भास्वद्विम्बाधरेण प्रसन्नावलोकितेन चन्द्र-
 मुखेन कृष्णकेशेन वपुषा सर्वदेवतावतारमिवैकल दर्शयन्तम्, अपि च मांस-

१ 'विष्टेष्टविशिष्टलोकम्' ब २ 'अनिच्छन्त बला०' अ-क ३ असात्पर
 'विग्रहावर्जितामि' इत्यधिक ब-पुस्तके ४ असात्पर 'गलितोष्मणा' इत्यधिक
 ब-पुस्तके ५ 'गिरिभिरपि भूशुद्धि.' ब ६ '०राज्योर्जितेन' ब

लमयूखमालामलिनितमहीतले महति महार्हे माणिक्यमालामण्डितमेखले
महानीलमये पादपीठे कलिकालशिरसीव सलील विन्यस्तवामचरणमाक्रा-
न्तकालियफणाचक्रवाल बालमिव पुण्डरीकाक्षम्, क्षौमपाण्डुरेण चरणनख-
दीप्तिप्रदानेन प्रसरता महीं महादेवीपट्टबन्धेनैव महिमानमारोपयन्तम्,
अप्रणतलोकपालकोपेनेवातिलोहितौ सकलनृपतिमौलिमालास्वतिपीत पद्म-
रागरत्नातपमिव वमन्तौ सर्वतेजस्विमण्डलास्तमयसध्यामिव धारयन्तावशो-
षराजकशेखरकुसुममधुरसस्त्रोतासीव स्रवन्तौ समस्तसामन्तसीमन्तोत्तसस्त्र-
क्षसौरभभ्रान्तैर्भ्रमरमण्डलैरमित्रोत्तमाङ्गैरिव मुहूर्तमप्यविरहितौ संवाहन-
तस्परया श्रियो विकचरक्तपङ्कजवनवास-वनानीव कल्पयन्तौ जलजशङ्ख-
मीनमकरसनाथतलतया कथितचतुरम्भोधिभोगविह्वाविव चरणौ दधानम्,
दिङ्नागदन्तमुसलाभ्यामिव विकटमकरमुखप्रतिबन्धबन्धुराभ्यामुद्वेललाव-
ण्यपयोनिधिप्रवाहाभ्यामिव फेनाहितशोभाभ्या चन्दनद्रुमाभ्यामिव भोगि-
मण्डलशिरोरत्नरश्मिरज्यमानमूलाभ्यां हृदयारोपितभूभारधारणमाणिक्यस्त-
म्भाभ्यामूरुदण्डाभ्या विराजमानम्, अमृतफेनपिण्डपाण्डुना मेखलामणि-
मयूखखचितेन नितम्बबिम्बव्यासङ्गिना विमलपयोधौतेन नेत्रसूत्रनिवेशशो-
भिनाधरवाससा वासुकिनिर्मोकेणैव मन्दर द्योतमानम्, अघनेन सताराग-
णेनोपरिकृतेन द्वितीयाम्बरेण भुवनाभोगमिव भासमानम्, इभपतिदशनमु-
सलसहस्रोल्लेखकठिनमसृणेनापर्याप्ताम्बरप्रथिम्ना विविधवाहेनीसक्षोभकलक-
लसंमर्दसहिष्णुना कैलासमिव महता स्फटिकतटेनोरुणोर कवाटेन राजमा-
नम्, श्रीसरस्वत्योरुवदनोपभोगविभागसूत्रेणैव पातितेन शेषेणैव च तद्गु-
जस्तम्भविन्यस्तसमस्तभूभारलब्धविश्रान्तिसुखप्रसुप्तेन हारदण्डेन परिवेष्टित-
कन्धरम्, जीवितावधिगृहीतसर्वस्वमहादानदीक्षाचीरेणैव हारमुक्ताफलानां
किरणनिकरेण प्रावृतवक्ष स्थलम्, अजजिगीषया बालैर्भुजैरिवापरै प्ररोहद्भि-
र्बाहूपधानशायिन्या श्रिय कर्णोत्पलमधुरसधारासन्तानैरिव गलद्भिर्भुजज-
न्मन प्रतापस्य निर्गमनमार्गैरिवाविर्भवद्भिररुणै केयूररत्नकिरणदण्डैरुभयतः
प्रसारितमणिमयपक्षवितानमिव माणिक्यमहीधरम्, सकललोकालोकमार्गा-
गलेन चतुरुदधिपरिक्षेपत्वातशिलाप्राकारेण सर्वराजहसबन्धवज्रपञ्जरेण भुव-
नलक्ष्मीप्रवेशमङ्गलमहामणितोरणेनातिदीर्घदोर्दण्डयुगलेन दिशा दिक्पा-
लाना च युगपदायतिमपहरन्तम्, सोदर्यलक्ष्मीचुम्बनलोभेन कौस्तुभमणो-
रिव मुखावयवता गतस्याधरस्य गलता रागेण पारिजातपल्लवरसेनैव सिञ्च-
न् दिङ्मुखानि, अन्तरान्तरा सुहृत्परिहासस्मितै प्रकीर्यमाणविमलदशन-
शिखाप्रतानै प्रकृतिमूढाया राजश्रिया प्रज्ञालोकमिव दर्शयन्तम्, मुखजनि-
तेन्दुसन्देहागतानि कुमुदिनीवनानीव प्रेषयन्तम्, स्फुटस्फटिकधवलदशन-

१ 'कल्पचन्दन०' ब २ 'परिवलित०' अ ३ 'खातशातकुम्भशिला' ब
४ 'सौन्दर्य०' ब.

पङ्क्तिस्तकुमुदवनशङ्काप्रविष्टां शरज्ज्योत्स्नामिव विसर्जयन्तम्, मदिरामृतपा-
 रिजातगन्धगर्भेण भरितसकलककुभा मुखामोदेनामृतमथनदिवसमिव सृज-
 न्तम्, विकचमुखकमलकर्णिकाकोशेनानवरतमापीयमानश्वाससौरभमिवाधो-
 मुखेन नासावशेन, चक्षुष क्षीरस्निग्धस्य ववलिङ्गा दिङ्मुखान्यपूर्ववदन-
 चन्द्रोदयोद्वेलक्षीरोद्वेलावितानीव कुर्वाणम्, विमलकपोलफलकप्रतिबिम्बितां
 चामरग्राहिणीं विग्रहिणीमिव मुखनिवासिनी सरस्वती दधानम्, अरुणेन
 चूडामणिशोचिषा सरस्वतीर्ष्याकुपितलक्ष्मीप्रसादनलम्बेन चरणात्ककेनेव
 लोहितैयितललाटतटम्, आपाटलाश्रुतैन्त्रीसन्तानवलयिनीं कुण्डलमणि-
 कुटिलकोटिबालवीणामनवरतचलितचरणानां वादयतामुपवीणयतामिव स्वर-
 व्याकरणविवेकविशारद श्रवणावतसमधुरकुलानां कलकणितमाकर्णयन्तम्,
 उत्फुल्लमालतीमयेन राजलक्ष्म्या कचग्रहलीलालम्बेन नखज्योत्स्नावलयेनेव
 मुखशशिपरिवेशमण्डलेन मुण्डमालागुणेन परिकलितकेशान्तम्, शिखण्डा-
 भरणभुवा मुक्ताफलालोकेन मरकतमणिकिरणकलापेन चान्योन्यसंवलनवृ-
 जिनेन प्रयागप्रवाहवेणिकावारिणेवागत्य स्वयमभिषिच्यमानम्, भ्रमजल-
 विलीनबहलकृष्णागुरुपङ्क्तिलकलङ्ककल्पितेन कालिङ्गा प्रार्थनाचाटुचनुर-
 चरणपतनशतश्यामिकाकिणेनेव नीलायमानललाटेन्दुलेखाभि क्षुभितमा-
 नसोद्गतैरुल्लसितकलापैरिव हरैरुल्लसद्भिरवष्टभ्यमानाभिर्विलासवल्गनचटुलै-
 भ्रूलतम्कल्पैरिष्यया श्रियमिव तर्जयन्तीभिरायामिभि श्रुतैरविरलपरिम-
 लैर्मलयमारुतमयै पाशैरिवाकर्षन्तीभिर्विकटबकुलावलीवरारकवेष्टितमुखैर्दृ-
 हद्भि स्तनकलशै स्वदारसन्तोषरसमिवाशेषमुद्धरन्तीभि कुचोत्कम्पिकावि-
 कारप्रेङ्खितानां हारतरलमणीनां राशमभिराकृष्य हृदयमिव हठात्प्रवेशय-
 न्तीभि प्रभामुचामाभरणमणीनां मयूखै प्रसारितैर्बहुभिरिव बाहुभिरालि-
 ङ्गन्तीभिर्बुम्भानुबन्धबन्धुरवदनारविन्दावरणीकृतैरुत्तानै करकिसलयै. सर-
 भसप्रधावितानि मानसानीव निरुन्धतीभिर्मदनान्धमधुरकुलकीर्यमाणकर्ण-
 कुसुमरज कणकूणितकोणानि कुसुमशरशरनिकरप्रहारसूच्छांमुकुलितानीव
 लोचनानि चतुर सञ्चारयन्तीभिरन्योन्यमत्सरादाविर्भवद्भुरभ्रुकुटिभिर्भ्रम-
 श्रितै. कटाक्षै कर्णेन्दीवराणीव ताडयन्तीभिरनिमेषदर्शनसुखरसराशि
 मन्थरितपद्मणा चक्षुषा पीतमिव कोमलकपोलशालीप्रतिबिम्बित वहन्ती-
 भिरमिलाषलीलानिर्निमित्तस्मितैश्चन्द्रोदयानिव मदनसाहायकाय सम्पादय-
 न्तीभिरङ्गभङ्गवलनान्योन्यघटितोत्तानकरवेणिकाभि स्फुटनमुखराङ्गुलीकाण्ड-
 कुण्डलीक्रियमाणनखदीधितिनिवहनिभेनाकिञ्चित्करकामकार्जुकाणीव रषा भ-
 ञ्जतीभिर्वाङ्गविलासेनीभिर्विलुप्यमानसौभाग्यमिव सर्वत, स्पर्शस्निग्धवेपमा-
 नकरकिसलयगलितचरणारविन्दा चरणग्राहिणी विहस्य कोणेन लीलालस शि-
 रसि ताडयन्तम्, अनवरतकरकलितकोणतया चात्मन प्रिया वीणामिव श्रिय-

मपि शिक्षयन्तम्, नि स्नेह इति धनैरनाश्रयणीय इति दोषैर्निग्रहवृत्तिरितिन्द्र-
यैर्दुर्गुणमर्प इति कलिना नीरस इति व्यसनैर्भीरुरित्ययशसा दुर्ग्रहचित्तवृत्ति-
रिति चित्तभुवा स्त्रीपर इति सरस्वत्या षण्ठ इति परकलत्रे काष्ठाभिरिति
यतिभिर्भूत इति वेश्याभिर्नय इति सुहृन्नि कर्मकर इति विप्रै सुसहाय
इति शस्त्रयोधैरेकमप्यनेकधा गृह्यमाणम्, गन्तनोर्महावाहिनीपतिम्, भीष्मा-
जितकाशिनम्, द्रोणः च पलालसम्, गुरुपुत्रादमोघमार्गणम्, कर्णोन्मित्रप्रि-
यम्, युधिष्ठिराद्दुष्कर्मम्, भीमादनेकनागायुतबलम्, धनञ्जयान्महाभारत-
रणयोग्यम्, कारणमिव कृतयुगस्य, बीजमिव विबुधसर्गस्य, उत्पत्तिद्वीपमिव
दर्पस्य, एकागारमिव करुणाया, प्रातिवेशिकमिव पुरुषोत्तमस्य, खनिर्वृत-
मिव पराक्रमस्य, सर्वविद्यासङ्गीतकगृहमिव सरस्वत्या, द्वितीयाभ्युत्थनदि-
वसमिव लक्ष्मीसमुत्थानस्य, बलदर्शनमिव वैदग्ध्यस्य, एकस्थानमिव स्थिती-
नाम्, सर्वस्वकथनमिव कान्ते, अपवर्गमिव रूपपरमाणुसर्गस्य, सकलदुश्च-
रितप्रायश्चित्तमिव राज्यस्य, सर्वबलसन्दोहावस्कन्दमिव कन्दर्पस्य, उपाय-
मिव पुरन्दरदर्शनस्य, आवर्तनमिव धर्मस्य, कन्यान्त पुरमिव कलानाम्,
परमप्रमाणमिव सौभाग्यस्य, राजसर्गममाहवभृथस्नानदिवसमिव सर्वप्रजा-
पतीनाम्, गरभीर च प्रसन्न च खासजनन च रमणीय च कौतुकजनन च
पुण्य च चक्रवर्तिन हर्षमद्राक्षीत् ।

इष्ट्वा 'वानुगृहीत इव निगृहीत इव सामिलाष ईव तृप्त इव रोमाञ्चमुचा-
मुखेन मुञ्चन्नानन्दबाष्पवारिबिन्दून् दूरादेव विस्मयस्मेर समचिन्तयत्—'सो-
ऽयं सुजन्मा सुगृहीतनामा तेजसा राशि चतुरदधिकेदारकुटुम्बी भोक्ता
ब्रह्मस्तम्भफलस्य सकलादिराजचरितजयज्येष्ठमल्लो देव परमेश्वरो हर्षः ।
एतेन च खलु राजन्वती पृथ्वी, नास्य हरेरिव वृषविरोधीनि बालचरितानि, न
पशुपतेरिव दक्षोद्वेगकारीण्यैश्वर्यविलसितानि, न शतक्रतोरिव गोत्रविनाशपि-
शुना प्रवादा, न यमस्येवातिबल्लभानि दण्डग्रहणानि, न वरणस्येव निस्त्रिंश-
ग्राहसहस्ररक्षिता रत्नालया, न धनदस्येव निष्फला सन्निधिलाभा, न जि-
नस्येवार्थवादशून्यानि दर्शनानि, न चन्द्रमस इव बहुलदोषोपहता श्रिय ।
चित्रमिदमत्यमर राजत्वम् । अपि चास्य त्यागस्यार्थिन, प्रज्ञाया शास्त्राणि,
कवित्वस्य वाचः, सत्त्वस्य साहसस्थानानि, उत्साहस्य व्यापारा, कीर्तेर्दि-
व्युत्थानि, अनुरागस्य लोकहृदयानि, गुणगणस्य संख्या, कौशलस्य कला, न
पर्याप्तो विषय । अस्मिन् राजनि यतीना योगपट्टका, पुस्तकर्मणा पार्थिववि-
ग्रहाः, षट्पदाना दानग्रहणकलहा, वृत्ताना पादच्छेदा, अष्टापदाना चतुर-
ङ्गकल्पना, पन्नगाना द्विजगुरुद्वेषा, वाक्यविदामधिकरणविचारा.' इति ।
समुपसृत्य चोपवीती स्वस्तिशब्दमकरोत् ।

अथोत्तरेण नातिदूरे राजधिष्ण्यस्य गजपरिचारको मधुरमपरवक्रमुच्चै-
रगायत्—

‘करिकलभ विमुञ्च लोलता चर विनयव्रतमानतानन ।

भृगपतिनखकोटिभङ्गुरो गुरुपरि क्षमते न तेऽङ्कुश ’ ॥ ५ ॥

राजा तु तच्छ्रुत्वा दृष्ट्वा च त गिरिगुहागतसिंहवृद्धितगम्भीरेण स्वरेण पूर-
यञ्जिव नभोभागमपृच्छत्—‘एष स बाण ’ इति । ‘यथाज्ञापयति देव ।
सोऽयम्’ इति विज्ञापितो दौवारिकेण । ‘ न तावदेनमकृतप्रसादे पश्यामि’
इति तिर्यङ्नीलधवलशुकशारा तिरस्करिणीमिव अमयन्नपाङ्गनीयमानतर-
लतारकन्यायामिनीं चक्षुष प्रभा परिवृत्य प्रेष्टस्य पृष्ठतो निषण्णस्य मालव-
राजसूनोरकथयत्—‘महानय भुजङ्ग ’ इति । तूष्णीम्भावेन त्वगमितनरेन्द्र-
वचसि तस्मिन्मूके च राजलोके मुहूर्तमिव तूष्णीं स्थित्वा बाणो व्यज्ञाप-
यत्—‘देव अविज्ञाततत्त्व इव, अश्रद्धधान इव, नेय इव, अविदितलोकवृ-
त्तान्त इव च कस्मादेवमाज्ञापयसि । स्वैरिणो विचित्राश्च लोकस्य स्वभावा
प्रवादाश्च । महद्भिस्तु यथार्थदर्शिभिर्भवितव्यम् । नार्हसि मामन्यथा सम्भाव-
यितुमविशिष्टमिव । ब्राह्मणोऽस्मि जात सोमपायिना वशे वात्स्यायनानाम् ।
यथाकालमुपनयनादय कृताः सस्कारा । सम्यक्पठित साङ्गो वेद । श्रु-
त्तानि यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यगारिकोऽस्मि । कामे भुजङ्गता ।
लोकद्वयाविरोधिभिस्तु चापलै शैशवमशून्यमासीत् । अत्रानपलापोऽस्मि ।
अनेनैव च गृहीतविप्रतीसारमिव मे हृदयम् । इदानीं तु सुगत इव शान्तम-
नसि मनाविव कर्तारि वर्णाश्रमव्यवस्थाना समवर्तिनीव च साक्षादण्डभृति
देवे शासति सप्तम्बुराशिरशनामशेषद्वीपमालिनीं महीं क इवाविशङ्क । सर्व-
व्यसनबन्धोरविनयस्य मनसाप्यभिनय कल्पयिष्यति । आसतां तावन्मातुष्य-
कोपेता । त्वत्प्रभावादलयोऽपि भीता इव मधु पिबन्ति, रथाङ्गनामानोऽपि
लज्जन्त इवाभ्यनुवृत्तिव्यसनै प्रियाणाम्, कपयोपि चकिता इव चपला-
यन्ते, शरारवोऽपि सानुकोशा इव श्वापदगणा पिशितानि भुञ्जते । सर्वथा
कालेन मा ज्ञास्यति स्वामी स्वयमेव । अनपाचीनचित्तवृत्तिग्राहिण्यो हि
भवन्ति प्रज्ञावतां प्रकृतय ’ इत्यभिधाय तूष्णीमभूत् ।

भूपतिरपि ‘एवमस्माभिः श्रुतम्’ इत्यभिधाय तूष्णीमेवाभवत् । सम्भा-
षणासनदानादिना तु प्रसादेन नैनमन्वग्रहीत् । केवलममृतवृष्टिभि स्नपयञ्जि-
व ज्ञेहर्गर्भेण दृष्टिपातमात्रेणान्तर्गता प्रीतिमकथयत् । अस्तामिलापिणि च
लम्बमाने सवितरि विसर्जितराजलोकोऽभ्यन्तर प्राविशत् । बाणोपि निर्गत्य
धौतारकूटकोमलातपविषि निर्वाति वासरे, अस्ताचलकूटकिरीटे निचुलमञ्ज-
रीभासि तेजासि मुञ्चति वियन्मुचि मरीचिर्भति, रोमन्धमन्थरकुरङ्गकुटुम्बका-
ध्यास्यमानव्रदिष्टगोष्ठीनपृष्ठास्वरण्यस्थलीषु, शोकाकुलकोककामिनीकूजितक-

१ ‘अथोत्तरे’ अ. २ ‘०प्रसाद’ ब. ३ ‘मरीचिमालिनि, अतिरोमन्ध०’ अ.

रूपासु तरङ्गिणीतटीषु, वासविटपोपविष्टवाचाटचटकचक्रवालेष्वालवालावर्जितसेकजलकुटेषु निष्कूटेषु, दिवसविहृतिप्रत्यागत प्रस्तुतस्तन स्तनन्धये धयति धेनुवर्गमुद्रतक्षीर क्षुभिततर्णकवाते, क्रमेण चाधराधरधातुधुनीपूरप्तावित इव लोहितायमानमहसि मज्जति संध्यासिन्धुयानपात्रे पातङ्गे मण्डले, कमण्डलुजलशुचिशयचरणेषु चैत्यप्रणतिपरेषु पाराशरिषु, यज्ञपात्रपवित्रपाणौ प्रकीर्णबर्हिष्युत्तेजसि जातवेदसि हवींषि वषट्कुर्वति यायजूकजने, निद्राविद्राणद्रोणकुलकलिलकुलायेषु कापेयविकलकपिकुलेष्वारामतरुषु, निर्जिगमिषति जरत्तरुकोटरकुटीकुटुम्बिनि कौशिककुले, मुनिकरसहस्रप्रकीर्णसंध्यावन्दनोदबिन्दुनिकर इव दन्तुरयति तारापथस्थलीं स्थवीयसि तारकानिकुरम्बे, अम्बराश्रयिणि शर्वरीशबरीशिखण्डे, खण्डपरशुकण्टकाले कवलयति बाले ज्योति शेष साध्यमभ्यकारावतारे, तिमिरतर्जननिर्गतासु दहनप्रविष्टदिनकरकरशाखास्त्रिवरूपरन्तीषु दीपलेखासु, अररसम्पुटसक्रीडनकथितावृत्तिष्विव गोपुरेषु, शयनोपजोषजुषि जरतीकथितकथे शिशयिषमाणे शिश्रुजने, जरन्महिषमषीमलीमसतमसि जनितपुण्यजनप्रजागरे विजृम्भमाणे भीषणतमे तमीमुखे, मुखरितविततज्यधनुषि वर्षति शरनिकरमनवरतमशेषसारशेमुषीमुषि मकरध्वजे, रताकल्पारम्भशोभिनि शम्भलीभाषितभाजि भजति भूषा भुजिष्याजने, सैरन्ध्रीबध्यमानरशनाजालजलपाकजघनासु जनीषु, वशिकविशिखाविहारिणीष्वनन्यजानुप्लवासु प्रचलितास्त्रभिसारिकासु, विरलीभवति वरटाना वेशन्तशायिनीना मञ्जुनि मञ्जीरशिञ्जितजडे जल्पिते, निद्राविद्राणद्राघीयसि द्रावयतीव च विरहिहृदयानि सारसरसिते, भाविवासरबीजाङ्कुरनिकर इव च विकीर्यमाणे जगति प्रदीपप्रकरे निवासस्थानमगात् । अकरोच्च चेतसि—‘अतिदक्षिण खलु देवो हर्षो यदेवमनेकबालचरितचापलोचितकौलीनकोपितोऽपि मनसा स्त्रिहृत्लेव मयि । यद्यहमक्षिगत स्याम्, न मे दर्शनेन प्रसाद कुर्यात् । इच्छति तु मा गुणवन्तम् । उपदिशन्ति हि विनयमनुरूपप्रतिपत्युपपादनेन वाचा विनापि भर्तव्याना स्वामिन । अपि च विद्यां स्वदोषान्धमानसमनादरपीडितमेवमतिगुणवति राजन्यन्यथा चान्यथा च चिन्तयन्तम् । सर्वथा करोमि तथा, यथा यथावस्थित जानाति मामयं कालेन’ इत्येवमवधार्य चापरेद्युर्निष्क्रम्य कटकास्सुहृदा बान्धवाना च भवनेषु तावदतिष्ठत्, यावदस्य स्वयमेव गृहीतस्वभाव पृथिवीपति प्रसादवानभूत् । अविशच्च पुनरपि नरपतिभवनम् । स्वल्पैरेव चाहोमि परमप्रीतेन प्रसादजन्मनो मानस्य प्रेम्णो त्रिस्त्रम्भस्य द्रविणस्य नर्मणः प्रभावस्य च पराक्रोदिमानीयत नरेन्द्रेणेति ।

इति श्रीबाणभट्टकृते हर्षचरिते राजदर्शन नाम द्वितीय उच्छ्वास ।

१ ‘जलकूटेषु निष्कूटेषु’ ब २ ‘पानपात्रे’ अ-क ३ ‘शम्भलीषुभाषित०’ ब ४ ‘चापलोपचित०’ ब ५ ‘इति श्रीमहाकविचक्रव्यूढाभाणे श्रीबाणभट्टविरचिते हर्षचरिते महाकाव्ये राजदर्शन नाम द्वितीय उच्छ्वास सम्पूर्ण’ ब.

तृतीय उच्छ्वासः ।



निजवर्षाहितस्नेहा बहुभक्तजनान्विता ।

सुकाला इव जायन्ते प्रजापुण्येन भूभुज ॥ १ ॥

साधूनामुपकर्तुं लक्ष्मीं द्रष्टुं विहायसा गन्तुम् ।

न कुतूहलि कस्य मनश्चरितं च महात्मना श्रोतुम् ॥ २ ॥

अथ कदाचिद्विरलितबलाहके, चातकातङ्गकारिणि, कणत्कादम्बे, दुर्दुर-
द्विषि, मयूरमदमुषि, हसपथिकसार्थसर्वातिथौ, धौतासिनिभनभसि, भास्व-
रभास्वति, शुचिशशिनि, तरुणतारागणे, गलत्सुनासीरशरासने, सीदत्सौदा-
मनीदाक्षि, दामोदरनिद्राद्रुहि, द्रुतचैदूर्यवर्गाणि, वर्णमानमिहिकालघुमेघ-
मोघमघवति, निमीलनीपे, निष्कुसुमकुटजे, निर्मुकुलकन्दले, कोमलकमले,
मधुस्यन्दीन्दीवरे, कङ्काराङ्गादिनि, शेफालिकाशीतलीकृतनिशि, यूथिकाभो-
दिनि, मोदमानकुमुदावदातदशदिशि, ससच्छदधूलिधूसरसमीरे, स्तवकितब-
न्धुरबन्धूकावध्यमानाकाण्डसंध्ये, नीराजितवाजिनि, उद्दामदन्तिनि, दर्पक्षी-
बौक्षके, क्षीयमाणपङ्कचक्रवाले, बालपुलिनपल्लवितसिन्धुरोधसि, परिणामा-
श्रयानश्यामाके, जनितप्रियङ्गुमञ्जरीरजसि, कठोरत्रपुसत्वचि, कुसुमस्मेरशरे,
शरत्समयारम्भे राज्ञः समीपाद्वाणो बन्धून्द्रष्टुं पुनरपि तं ब्राह्मणाविवा-
समगात् ।

समुपलब्धभूपालसंमानातिशयपरितुष्टास्तस्य ज्ञातयः श्लाघमाना निर्ययुः ।
क्रमेण च काश्चिदभिवाद्यमान, कैश्चिदभिवाद्यमान, कैश्चिच्छिरसि चुम्ब्य-
मान, कांश्चिन्मूर्ध्नि समाजिघ्रन्, कैश्चिदालिङ्ग्यमान, काश्चिदालिङ्गन्,
अन्यैराशिषानुगृह्यमाण, पराननुगृह्यन्, बहुबन्धुमध्यवर्ती परं मुमुदे ।
संभ्रान्तपरिजनोपनीत चासनमासीनेषु गुरुषु भेजे । भजमानश्चार्चादिसत्कारं
नितरां ननन्द । प्रीयमाणेन च मनसा सर्वास्तान्पर्यपृच्छत्—‘कश्चिदेतावतो
दिवसान्मुखिनो यूयम् । अप्रत्यूहा वा सम्यक्करणपरितोषितद्विजचक्रा
क्रातवी क्रियते क्रिया । यथावदविकलमन्त्रभाञ्जि भुञ्जते वा हवींषि हुत-
भुज । यथाकालमधीयते वा बटव । प्रतिदिनमविच्छिन्नो वा वेदाभ्यास ।
कश्चित्स एव चिरन्तनो यज्ञविद्याकर्मण्यसियोग, तान्येव व्याकरणे परस्पर-
स्पर्धानुबन्धावन्ध्यदिवसदर्शितादराणि व्याख्यानमण्डलानि, सैव वा पुरा-
तनी परित्यक्तान्यकर्तव्या प्रमाणगोष्ठी, स एव वा मन्दीकृतेतरशास्त्ररसो
मीमांसायामतिरसः । कश्चित् एव वाभिनवसुभाषितसुधावर्षिणः काव्या-
खापा’ इति ।

अथ ते तमूचु —‘तात, सन्तोषजुषा सततसन्निहितविद्याविनोदाना वैतान-
नवह्निमात्रसहायाना कियन्मात्र न कृत्य सुखितया सकलभुवनभुजि भुज-
ङ्गराजदेहदर्दार्थे रक्षति क्षिति क्षितिभुजो भुजे । सर्वथा सुखिन एव वयम्,
विशेषेण तु त्वयि विमुक्तकौसीद्ये परमेश्वरपार्श्ववर्तिनि वेत्रासनमभितिष्ठति ।
सर्वे च यथाशक्ति यथाविभव यथाकाल च सम्पाद्यन्ते विप्रजनोचिताः
क्रियाकलापा ’ इति । एवमादिमिरालापैः स्कन्धावारवार्तामिश्र शैशवाति-
क्रान्तक्रीडानुस्मरणैः पूर्वजकथाभिश्च विनोदितमनास्तैः सह सुचिरमतिष्ठत् ।
उत्थाय च मध्यन्दिने यथाक्रियमाणा स्थितिरकरोत् । भुक्तवन्त च त सर्वे
ज्ञातयः पर्यवारयन् ।

अत्रान्तरे दुकूलपट्टप्रभवे शिखण्ड्यपाङ्गपाण्डुनी पौण्ड्रे वाससी वसानः,
ज्ञानावसानसमये बन्दिताया तीर्थमृदा गोरोचनया च रचिततिलक , तैला-
मलकमसृणितमौलि , अनुच्चूडाचुम्बिता निबिडेन कुसुमापीडकेन समुद्गा-
समान , सैकृदुपयुक्तात्मबूलविमलाधरकान्ति , एकशलाकाञ्जनजनितलो-
चनरुचि , अचिरभुक्त , विनीतमार्यं च वेष दधान , पुस्तकवाचक , सुदृष्टि-
राजगाम । नातिदूरवर्तिन्या चासन्धा निषसाद । स्थित्वा च मुहूर्तमिव
तत्कालापनीतसूत्रवेष्टनमपि नखकिरणैर्मृदुमृणालसूत्रैरिव वेष्टित पुस्तक पुरो-
निहितशरशलाकायत्रके निधाय , पृष्ठतः सनीडसन्निविष्टाभ्यां मधुरकरपाराव-
ताभ्यां दत्ते स्थानके , प्राभातिकप्रपाठकच्छेदचिह्नीकृतमन्तरपत्रमुत्क्षिप्य,
गृहीत्वा च कतिपयपत्रलब्ध्वीं कर्पाटिकाम् , क्षालयन्निव मयीमलिनान्यक्ष-
राणि दन्तकान्तिभिः , अर्चयन्निव सितकुसुममुक्तिभिर्ग्रन्थम् , मुखसन्निहित-
सरस्वतीनूपुररवैरिव गमकैर्मधुरैराक्षिपन्मनासि श्रोतृणा गीत्या पवमानप्रोक्त
पुराण पपाठ ।

तस्मिन् तथा श्रुतिसुभगगीतिगर्भं पठति सुदृष्टौ नातिदूरवर्ती बन्दी
सूचीबाणस्तारमधुरेण गीतिध्वनिमनुवर्तमानः स्वरणेदमार्यायुगलमपठत्—

‘तदपि मुनिगीतमतिपृथु तदपि जगद्भ्यापि पावन तदपि ।

हर्षचरितादमिन्न प्रतिभाति हि मे पुराणमिदम् ॥ ३ ॥

वंशानुगमविवादि स्फुटकरणं भरतमार्गभजनगुरु ।

श्रीकण्ठविनिर्यात गीतमिदं हर्षराज्यमिव ॥ ४ ॥’

तच्छ्रुत्वा बाणस्य चत्वारः पितामहमुखपद्मा इव वेदाभ्यासपवित्रितमूर्तयः ,
उपाया इव सामप्रयोगललितमुखा , गणपतिरधिपतिस्तारापतिः श्यामल
इति पितृव्यपुत्रा आतर , प्रसन्नवृत्तयो गृहीतवाक्या कृतगुरुरूपद्वयासा-
न्यायवेदिनः सुकृतसंग्रहाभ्यासगुरवो लब्धसाधुशब्दा लोक इव व्याकरणे-

१ ‘क्षितिपो भुजे’ ब. २ ‘सर्वदा’ ब. ३ ‘असकृदुप०’ अ-क. ४ ‘अस्मात्पर
‘वाशिकाभ्याम्’ इत्यधिक ब-पुस्तके. ५ ‘अन्तर पत्र’ ब. ६ ‘कापालिकाम्’ ब.
७ ‘अगायत्’ ब. ८ ‘न्यायवादिन.’ अ-क.

ऽपि, सकलपुराणराजर्षिचरिताभिज्ञा, महाभारतभावितात्मान, विदितस-
कलेतिहासा, महाविद्वास, महाकवय, महापुरुषवृत्तान्तकुतूहलिन, सुभा-
षितश्रवणरसरसार्थनावितृष्णा, वयसि वचसि यशसि तपसि महसि वपुषि
यजुषि च प्रथमा, पूर्वमेव कृतसङ्गरा, विवक्षव स्मितसुधाधवलितकपो-
लोदरा, परस्परस्य मुखानि व्यलोकयन् ।

अथ तेषां कनीयान्कमलदलदीर्घलोचन इयामलो नाम बाणस्य प्रेयान्प्रा-
णानामपि वशयिता दत्तसञ्ज्ञैः सप्रणय दशनज्योत्स्नास्त्रपितककुभा मुखे-
न्दुना बभावे—‘तात बाण, द्विजाना राजा गुरुदारग्रहणमकार्षीत् । पुरुरवा
ब्राह्मणधनतृष्णया दयितेनायुषा व्ययुज्यत । नहुष परकलत्रामिलाषी मह-
भुजङ्ग आसीत् । ययातिराहितब्राह्मणीपाणिग्रहण पपात । सुयुञ्ज स्त्रीमय
एवाभवत् । सोमकस्य प्रख्याता जन्तुवधनिर्घृणता । मान्धाता मार्गण्यस-
नेन सपुत्रपौत्रो रसातलमगात् । पुरुकुत्सः कुत्सित कर्म तपस्यन्नपि मेकल-
कन्यकायामकरोत् । कुवलयान्नो भुजङ्गलोकपरिग्रहादश्वतरकन्यामपि न
परिजहार । पृथु प्रथमपुरुषक परिभूतवान्पृथिवीम् । नृगस्य कृकलासभावे^१
वर्णसङ्कर समदृश्यत । सौदासेन नरक्षिता पर्याकुलीकृता क्षिति । नलमव-
शाक्षहृदय कलिरभिभूतवान् । सवरणो मित्रदुहितरि विह्वलतामगात् । दश-
रथ इष्टरामोन्मादेन मृत्युमवाप । कार्तवीर्यो गोब्राह्मणातिपीडनेन निधनम-
र्यासीत् । मरुत इष्टबहुसुवर्णकोऽपि देवद्विजबहुमतो न बभूव । शन्तनुरतिव्य-
सनादेकाकी वियुक्तो बाहिन्या चिपिने विललाप । पाण्डुर्वनमध्यगतो मत्स्य
इव मदनरसाविष्ट प्राणान्मुमोच । युधिष्ठिरो गुरुभयविषण्णहृदय समरशि-
रसि सत्यमुत्सृष्टवान् । इत्थ नास्ति राजत्वमपकलङ्कमृते देवदेवादमुत सर्व-
द्वीपभुजो हर्षात् । अस्य हि बहून्याश्चर्याणि श्रूयन्ते । तथा हि—अत्र बल-
जिता निश्चलीकृताश्चलन्त कृतपक्षा क्षितिभृत । अत्र प्रजापतिना शेषभो-
गिमण्डलस्योपरि क्षमा कृता । अत्र पुरुषोत्तमेन सिन्धुराज प्रमथ्य लक्ष्मी-
रात्मीकृता । अत्र बलिना मोचितभूभृद्वेष्टनो मुक्तो महानागः । अत्र देवेना-
भिषिक्त कुमार । अत्र स्वामिनैकप्रहारपातितारातिना प्रख्यापिता शक्ति ।
अत्र नरसिंहेन स्वहस्तविशसितारातिना प्रकटीकृतो विक्रम । अत्र परमेश्व-
रेण तुषारसौलभुवो दुर्गाया गृहीत कर । अत्र लोकनाथेन दिशा मुखेषु
परिकल्पिता लोकपालाः सकलभुवनकोशश्चाग्रजन्मना विभक्त इति । एव-
मादयः प्रथमकृतयुगस्येव दृश्यन्ते महासमारम्भा । अतोऽस्य सुगृहीतान्नः
पुण्यराशे पूर्वपुरुषवशानुक्रमेणादित प्रभृति चरितमिच्छाम श्रोतुम् ।
सुमहान्कालो न शुश्रूषमाणानाम् । अयस्कान्तमणय इव लोहानि नीरसनि-

१ ‘रसायना, वितृष्णा,’ अ २ असात्पर ‘जगति’ इत्यधिक ब—पुस्तके.

३ ‘०भावेऽपि’ ब. ४ असात्पर ‘रामो मनोभवभ्रान्तहृदयो जनकतनयामपि न
परिहृतवान्’ इत्यधिक ब—पुस्तके ५ ‘आत्मीया कृता’ ब. ६ ‘यतो यस्य’ ब

धुराणि क्षुल्लकानामप्यार्कषन्ति मनासि महतां गुणा , किमुत स्वभावसरसम्-
दूनीतरेषाम् । कस्य न द्वितीयमहाभारते भवेदस्य चरिते कुतूहलम् । आचष्टा
भवान् । भवतु भार्गवोऽयं वशं शुचिनानेन राजर्षिचरितश्रवणेन सुतरा
शुचितर ' इत्येवमभिधाय तूष्णीमभूत् ।

बाणस्तु विहस्याब्रवीत्—‘आर्य, न युक्त्यनुरूपमभिहितम् । अघटमानम-
नोरथमिव भवता कुतूहलमवकल्पयामि । शक्याशक्यपरिसंख्यानशून्या,
प्रायेण स्वार्थनृषः । परगुणानुरागिणी प्रियजनकथाश्रवणरसरभसमोहिता च
मन्ये महतामपि मतिरपहरति प्रविवेकम् । पश्यत्वार्थं कं परमाणुपरिमाण
बहुद्वयम्, कं समस्तब्रह्मस्तम्भव्यापि देवस्य चरितम्, कं परिमितवर्णवृत्तयः,
कतिपये शब्दा , कं संख्यातिगास्तद्गुणा । सर्वज्ञस्याप्ययमविषय , वाचस्पते-
रप्यगोचर , सरस्वत्या अप्यतिभार , किमुतास्मद्विधस्य । कं खलु पुरुषायुष-
शतेनापि शक्त्यादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहल
व , सज्जा वयम् । इयमधिगतकतिपयाक्षरलवलयसी जिह्वा क्रोपयोग
गमिष्यति । भवन्त श्रोतार । वर्ण्यते हर्षचरितम् । किमन्यत् । अद्य तु
परिणतप्रायो दिवस । पश्चाल्लम्बमानकपिलकिरणजटाभारभास्वरो भगवा-
न्भार्गवो राम इव समन्तर्षञ्चकरुधिरमहाहृदे निमज्जति सध्यारागपटले पूषा ।
‘ओ निवेदयितास्मि’ इति । सर्वे च ते ‘तथा’ इति प्रत्यपद्यन्त । नातिचिरा-
दुत्थाय सध्यामुपासितुं शोणमयासीत् ।

अथ मधुमदपल्वितमालवीकपोलकोमलातपे मुकुलितेऽह्नि कमलिनी-
भीलनादिव लोहिततमे तमोलिहि रवौ लम्बमाने, रविरथतुरगमार्गानुसारेण
यममहिष इव धावति नभसि तमसि, क्रमेण च गृहतापसकुटीरकपटलाव-
लम्बिषु रक्तातपच्छेदै सह संहतेषु वल्कलेषु, कलिकल्मषमुषि पुष्णति
गगनमग्निहोत्रधामधूमे, सनियमे यजमानजने मौनव्रतिनि, विहारवेलावि-
लोले पर्यटति पत्नीजने, विकीर्यमाणहरितश्यामाकशालिपूलिकासु दुग्धासु
होमकपिलासु, हूयमाने वैतानतनूनपाति, पूतचिष्टरोपविष्टे कृष्णाजिनजटिले
जटिनि, जपति बटुजने, ब्रह्मासनाध्यासिनि ध्यायति योगिगणे, तालध्वनि-
धावमानानन्तान्तेवासिनि अलसवृद्धश्रोत्रियानुमतेन गलद्रन्थदण्डकोद्गारिणि
संध्या समवधारयति वडरविटबटुसमाजे, समुन्मज्जति च ज्योतिषि तार-
काख्ये खे, प्राप्ते प्रदोषारम्भे भवनमागल्योपविष्टे स्निग्धैर्बन्धुमिश्रं सार्धं
तयैव गोष्ठ्या तस्थौ । नीतप्रथमयामश्च गणपतेर्भवेने परिकल्पित शयनीयम-
सेवत । इतरेषां तु सर्वेषां निमीलितदृशामप्यनुपजातनिद्राणां कमलवनाना
मिव सूर्योदय प्रतिपालयता कुतूहलेन कथमपि सा क्षपा क्षयमगच्छत् ।

अथ यामिन्यास्तुर्यं यामे प्रतिबुद्धः स एव बन्दी श्लोकद्वयमगायत्—

‘पश्चादङ्गि प्रसार्य त्रिकनतिवितत द्राघयित्वाङ्गमुच्चै-

रासज्याभुग्नकण्ठो मुखसुरसि सटा धूलिधूमा विधूय ।

घासग्रासामिलाषादनवरतचलद्रोथतुण्डस्तुरङ्गो

मन्द शब्दायमानो विलिखति शयनादुत्थित क्षमा खुरेण ॥ ५ ॥

कुर्वन्नाभुग्नपृष्ठो मुखनिकटकटि कन्धरामातिरश्र्वी

लोलेनाह्वयमान तुहिनकणमुचा चञ्चता केसरेण ।

निद्राकण्डूकषाय कषति निबिडितश्रोत्रशुक्तिस्तुरङ्ग-

स्वङ्गत्पक्ष्माग्रलग्नप्रतनुबुसकण कोणमक्ष्ण खुरेण ॥ ६ ॥’

बाणस्तु तच्छ्रुत्वा समुत्सृज्य निद्रामुत्थाय प्रक्षाल्य वदनमुपास्य भगवतीं
संध्यामुदिते भगवति सवितरि गृहीतताम्बूलस्तत्रैवातिष्ठत् । अत्रान्तरे सर्वे-
ऽस्य ज्ञातय समाजगमु परिवार्य चासाञ्चकु । असावपि पूर्वोद्धातेन विदिता-
भिप्रायस्तेषां पुरो हर्षचरित कथयितुमारेभे—

श्रूयताम्—अस्ति पुण्यकृतमधिवासो वासवावास इव वसुधामवतीर्ण ,
सततमसङ्कीर्णवर्णव्यवहारस्थिति कृतयुगव्यवस्थ , स्थलकमलबहलतया
पोत्रोन्मूल्यमानमृणालैरुद्धीतमेदिनीसारगुणैरिव कृतमधुकरकोलाहलैर्हलैर्ह-
ल्लिख्यमानक्षेत्र , क्षीरोदपय पायिपयोदसिक्ताभिरिव पुण्ड्रेक्षुवाटसन्ततिमिर्नि-
रन्तर , प्रतिदिशमपूर्वपर्वतकैरिव खलधानधामभिर्विभज्यमानै सस्यकूटै
सङ्कटसीमान्त , समन्तादुद्घातघटीसिच्यमानैर्जारकजूटैर्जटिलितभूमि , उर्व-
रावरीयोभि शालेयैरलङ्कृत , पाकविशरारुजमापनिकरकिर्मीरितैश्च स्फुटि-
तमुद्गफलोक्षीकपिशितैर्गोधूमधामभि . स्थलीपृष्ठैरधिष्ठित , महिषपृष्ठप्रतिष्ठा-
तगायद्रोपालपालितैश्च कीटपटललम्पटचटकानुसृतैरवदुषदितघण्टाघटीरदितर-
मणीयैरटङ्गिरटवीं हरवृषभपीतमामयाशङ्कया बहुधा विभक्त क्षीरोदमिव क्षीरं
क्षरन्निर्बाणच्छेद्यतृणतृप्तैर्गोधनैर्धवलितविपिन , विविधमखहोमधूमान्धशतम-
न्युमुक्तैर्लोचनैरिव सहस्रसंख्यै . कृष्णशारै शारीकृतोद्देश , धवलधूलीमुर्चा
केतकीवनानां रजोभि पाण्डुरीकृतै प्रमथनाथोद्धूलनभस्मधूसरै शिवपुरस्येव
प्रवेशै प्रदेशैरुपशोभित , शाककन्दलश्यामलितग्रामोपकण्ठाशयपीपृष्ठ ,
पदे पदे करभपालीभि पीलुपल्लवप्रस्फोटिनै करपुटपीडितमातुलङ्गीदलर-
सोपलिसै स्वेच्छाविचितकुङ्कुमकेसरकृतपुष्पप्रकरैः प्रत्यग्रफलरसपानसुखसुस-
पथिकैर्वनदेवतादीयमानामृतरसप्रपागृहैरिव द्राक्षामण्डपै स्फुटैस्फलानां च
बीजलग्नशुकचञ्चुरागाणामिव . समारूढकपिकुलकपोलसन्दिह्यमानकुसुमानां
दाडिमीना वनैर्विलोभनीयोपनिर्गम , वनपालपीयमाननारिकेलरसासवैश्च
पथिकलोकलुप्यमानपिण्डखर्जूरैर्गोलाङ्गूललिह्यमानमधुरामोदपिण्डीरसैश्चकोर-
चञ्चुजर्जरितारुकैरुपवनैरभिराम , तुङ्गाञ्जेनपालीपरिवृतैश्च गोकुलावतारकल-

१ ‘शालीयै’ अ-क. २ ‘मत्तै.’ ब ३ ‘प्रमथोद्धूलनधूसरै.’ अ-क ४ ‘स्फु-
रत्फलानां’ अ-क.

षितकूलकीलालैरध्वगशतशरण्यैरवधैरवन्धवन्नन्धः, करभीयकु-
मारकपाल्यमानैरौष्ठकैरैरभ्रकैश्च कृतसम्बाध , दिशि दिशि रविरयतुरगविलो-
भनायेव विलोठनमृदितकुङ्कुमस्थलीरससमालब्धानामुत्थोथपुटैरुन्मुखैरुदशा-
यिकिशोरकजवज्जनाय प्रभञ्जनमिव चापिबन्तीना वातहरिणीनामिव स्वच्छ-
न्दचारिणीना वडवाना वृन्दैर्विचरद्भिराचित , अनवरतक्रतुधूमान्धकारप्रवृत्तैर्ह-
सयूथैरिव बाणैर्धवलितभुवन , सङ्गीतगतमुरजरवमत्तैर्मयूरैरिव विभवैर्मुख-
रितजीवलोक , शशिकरावदातवृत्तैर्मुक्ताफलैरिव गुणिमि प्रसाधित , पथिक-
शतविलुप्यमानस्फीतफलैर्महातरुमिरिव सर्वातिथिभिरभिगमनीय , मृगमद-
परिमलवाहिमृगारोमाच्छादितैर्हिमवत्पादैरिव महत्तैर स्थिरीकृत , प्रोहण्ड-
सहस्रपत्रोपविष्टद्विजोत्तमैर्नारायणनाभिमण्डलैरिव तोयाशयैर्मण्डित , मथि-
तपय प्रवाहप्रक्षालितक्षितिमि क्षीरोदमथनारम्भैरिव महाघोषै पूरिताश
श्रीकण्ठो नाम जनपद ।

यत्त त्रेतामिधूमाश्रुपातजलक्षालिता इवाक्षीयन्त कुट्टय । पच्यमानचय-
नेष्टकादहनदग्धानीव नादश्यन्त दुरितानि । छिद्यमानयूपदारुपरशुपाटित
इव व्यदीर्यताधर्म । मल्लिखिधूमजलधरधाराधौत इव ननाश वर्णसङ्कर ।
दीयमानानेकगोसहस्रशृङ्गखण्ड्यमान इवापलायत फलि । सुरालयशिला-
घटनटङ्कनिकरनिकृता इव व्यदीर्यन्त विपद । महादानविधानकलकलामि-
द्रुता इव प्राद्वल्लुपद्वा । दीप्यमानसन्नमहानससहस्रसन्तापिता इव
व्यलीयन्त व्याधय । वृषविवाहप्रहतपुण्यपटहपटुरवत्रासिता इव नोपासर्प-
ज्जपमृत्यव । सन्ततब्रह्मघोषबहिरीकृता इवापजग्मुरीतय । धर्माधिकारपरि-
भूतमिव न प्राभवदुदैवम् ।

तत्त चैवविधे नानारामामिरामकुसुमगन्धपरिमलसुभगो यौवनारम्भ इव
भुवनस्य, कुङ्कुममलनपिञ्जरितबहुमहिषीसहस्रशोमितोऽन्त पुरनिवेश इव
धर्मस्य, मरुदुद्धूयमानचमरीबालव्यजनैश्शतधवलितप्रान्त एकदेश इव सुर-
राज्यस्य, ज्वलन्मल्लिखिसहस्रदीप्यमानदशदिगन्त शिविरसन्निवेश इव
कृतयुगस्य, पद्मासनस्थितब्रह्मर्षिध्यानाधीयमानसकलाकुशलप्रशम प्रथमो-
ऽवतार इव ब्रह्मलोकस्य, कलकलमुखरमहावाहिनीशतसङ्कलो विपैक्ष इवो-
त्तरकुरूणाम्, ईश्वरमार्गणसन्तापानभिज्ञसकलजनो विजिगीषुरिव त्रिपुरस्य,
सुधारससिक्तधवल्लगृहपङ्क्तिपाण्डुर प्रतिनिधिरिव चन्द्रलोकस्य, मधुमत्तम-
त्तकाशिनीभूषणरवभरितभुवनो नामामिहार इव कुबेरनगरस्य, स्थाण्वीश्व-
राख्यो जनपदविशेषः ।

यस्तपोवनमिति मुनिमि , कामायतनमिति वेश्यामि , सङ्गीतशालेति
लासकैः , यमनगरमिति शत्रुमि , चिन्तामणिभूमिरित्यर्थिभि , वीरक्षेत्रमिति

१ 'अरण्यवरुणधरा' ब २ 'गुणै' ब. ३ 'मलनापञ्जरित' ब. ४ 'व्यज-
नववलित' अ-क ५ 'विक्षेप' ब-क. ६ 'मधुमदमत्तकासिनी' ब.

शस्त्रोपजीविभिः, गुरुकुलभित्ति विद्यार्थिभिः, गन्धर्वनगरमिति गायनैः, विश्वकर्ममन्दिरमिति विज्ञानिभिः, लाभभूमिरिति वैदेहकैः, ब्रूतस्थानमिति बन्दिभिः, साधुसमागम इति सन्नि, वज्रपञ्जरमिति शरणागतैः, विटगो-
ष्ठीति विदग्धैः, सुकृतपरिणाम इति पथिकैः, असुरविचरमिति वातिकैः, शाक्याश्रम इति शमिभिः, अप्सर पुरमिति कामिभिः, महोत्सवसमाज इति चारणैः, वसुधारेति च विप्रैरगृह्यत ।

यत्न च मातङ्गगामिन्य शीलवत्यश्च, गौर्यौ विभवरताश्च, श्यामा पद्म-
रागिण्यश्च, धवलद्विजशुचिवदना मदिरामोदिश्वसनाश्च, चन्द्रकान्तचपुष-
शिरीषकोमलाङ्ग्यश्च, अभुजङ्गगम्या कञ्जुकिन्यश्च, पृथुकलत्रश्रियो दरिद्र-
मध्यकलिताश्च, लावण्यवत्यो मधुरभाषिण्यश्च, अप्रमत्ता प्रसन्नोच्चरारागाश्च,
अकौतुका प्रौढाश्च प्रमदा ।

यत्न च प्रमदाना चक्षुरेव सहज मुण्डमालामण्डन भार कुवलयदलदा-
मानि । अलकप्रतिबिम्बान्येव कपोलतलगतान्यङ्गिष्ठा श्रवणावतसा पुनरु-
क्तानि तमालकिसलयानि । प्रियकथा एव सुभगा कर्णलङ्कारा आडम्बर-
कुण्डलानि । कपोला एव सततमालोककारका विभवो^१ निशासु मणिप्रदीपा ।
निश्वासाकृष्टमधुकरकुलान्येव रमणीय मुखावरण कुलस्त्रीजनाचारो जालिका ।
वाण्येव मधुरा वीणा बाह्यविज्ञान तन्नीताडनम् । हासा एवातिशयसुरभयः
पटवासा निरर्थका कर्पूरपासव । अधरकान्तिविसर एवोज्ज्वलतरोऽङ्गरागो
निर्गुणो लावण्यकलङ्क कुङ्कुमपङ्क । बाहव एव कोमलतमा परिहासप्रहार-
वेत्तलता निष्प्रयोजनानि मृणालानि । यौवनोष्मस्वेदविन्दव एव विदग्धा-
कुचालङ्कृतयो हारास्तु भारा । श्रोण्य एव विशालस्फटिकशिलातलचतुरस्ता
रागिणा विश्रमकारणमनिमित्त भवनमणिवेदिका । कमललोभनिलीनान्य-
लिकुलान्येव मुखराणि पदाभरणकानि निष्फलानीन्द्रनीलनूपुराणि । नूपुररवा-
हृता भवनकलहसा एव समुचिता सञ्चरणसहाया ऐश्वर्यप्रपञ्चा परिजना ।

तत्र च साक्षात्सहस्राक्ष इव सर्ववर्णधर धनुर्दधान , मेरुमय इव कल्या-
णप्रकृतिस्त्वे, मन्दरमय इव लक्ष्मीसमाकर्षणे, जलनिधिमय इव मयीदायाम्,
आकाशमय इव शब्दप्रादुर्भावे, शशिमय इव कलासंग्रहे, वेदमय इवाकृत्रि-
मालापत्वे, धरणिमय इव लोककृतिकरणे, पवनमय इव सर्वपार्थिवरजोवि-
कारहरणे, गुरुर्वचसि, पृथुरसि, विशालो मनसि, जनकस्तपसि, सुयात्र
स्तेजसि, सुमग्नो रहसि, बुध सदसि, अर्जुनो यशसि, भीष्मो धनुषि,
निषधो वपुषि, शत्रुघ्न समरे, शूर शूरसेनाक्रमणे, दक्ष प्रजाकर्मणि, सर्वा-
दिराजतेज पुञ्जनिर्मित इव राजा पुष्पभूतिरिति नाम्ना बभूव ।

१ 'सुखरागाश्च' ब २ 'कुण्डलादि.' अ-क ३ 'विभवो निश्वासमणि०' ब.
४ 'रवाहृता' ब.

पृथुना गौरिय^१ कृतेति य स्पर्धमान इव महीं महिषीं चकार । निसर्ग-
स्त्रैरिणी स्वरुच्यनुरोधिनी च भवति हि महता मति । यतस्तस्य केनचिद्-
नुपदिष्टा सहजैव शैशवादारभ्यान्यदेवताविमुखी भगवति भक्तिसुलभे भुव-
नभृति भूतभावने भवच्छिदि भवे भूयसी भक्तिरभूत् । अकृतवृषभध्वज-
पूजाविधिर्न स्वप्नेऽप्याहारमकरोत् । अजम्, अजरम्, अमरगुरुम्, असुर-
पुररिपुम्, अपरिमितगणपतिम्, अवलदुहितृपतिम्, अखिलभुवनकृतचरण-
नतिम्, पशुपति प्रपन्नोऽन्यदेवताश्चन्यममन्यत त्रैलोक्यम् । भर्तृचित्तानुव-
र्तिन्यश्चानुजीविना प्रकृतय । तथा हि । गृहे गृहे भगवानपूज्यत खण्डपर-
शु । वतुरस्य होमालवालविलीयमानबहलुगुगुलुगन्धर्मा स्नपनक्षीरशीक-
रक्षोदक्षारिणो विद्वपल्लवदामदलोद्वाहिनः पुण्यविषयेषु वायव । शिवसप-
र्यासमुचितैरुपायैर्न प्राभृतैश्च पौरा पादोपजीविन सचिवा भुजबलनिर्जि-
ताश्च करदीकृता महासामन्तास्त सिषेविरे । तथा हि । कैलासकूटधवलै
कनकपत्रलेतालङ्कृतविषाणकोटिभिर्महाप्रमाणै सध्याबालिवृषै सौवर्णैश्च
स्नपनकलशैरर्घभाजनैश्च धूपपात्रैश्च पुष्पपट्टैश्च मणियष्टिप्रदीपैश्च ब्रह्मसूत्रैश्च
महाहोमाणिक्यखण्डखचितैश्च मुखकोषै परितोषमस्य मनसि चक्रु । अन्त-
पुराण्यपि स्वयमारब्धबालेयतण्डुलकर्ण्डनानि देवगृहोपलेपनलोहिततरकर-
किसलयानि कुसुमग्रथनव्यग्रसमस्तपरिजनानि तस्याभिलषितमन्ववतेन्त ।
तथा च । परममाहेश्वर स भूपालो लोकत शुश्राव भुवि भगवन्तमपरमिव
साक्षादक्षमखमथन दाक्षिणात्य बहुविधविद्याप्रभावप्रख्यातैर्गुणै शिष्यैरिवा-
नेकसहस्रसल्यैर्व्यासमर्त्यलोक भैरवाचार्यनामान महाशैवम् । उपनयन्ति हि
हृदयमदृष्टमपि जन शीतलसवादा । यत स राजा श्रवणसमकालमेव
तस्मिन्भैरवाचार्ये भगवति द्वितीय इव कपर्दिनि दूरगतेऽपि गरीयसीं बबन्ध
भक्तिम् । आचकाङ्क्ष च मनोरथैरप्यस्य सर्वथा दर्शनम् ।

अथ कदाचित्पर्यस्तेऽस्ताचलचुम्बिनि वासरेऽन्त पुरवर्तिन राजानमुपसृत्य
प्रतीहारी विज्ञापितवती—‘देव, द्वारि परिव्राडास्ते कथयति च भैरवाचार्य-
वचनाद्देवभनुप्राप्तोऽस्मि’ इति । राजा तु तच्छ्रुत्वा सादरम्—‘कासौ आन-
यात्रैव । प्रवेशयैनम्’ इति चाब्रवीत् । तथा चाकरोत्प्रतीहारी । न चिराच्च
प्रविशन्त प्राशुमाजानुभुजम्, भैक्षक्षाममपि स्थूलास्थिरिवयवै पीवरसि-
वोपलक्ष्यमाणम्, पृथूर्त्तमाङ्गमुत्तुङ्गबलिभङ्गस्थपुटललाटम्, निर्मासगण्डकूप-
कम्, मधुभिन्दुपिङ्गलपरिमण्डलाक्षम्, ईषदावक्रघोणम्, अतिप्रलम्बैककर्ण-
पाशम्, अलाबुवीजविकटोन्नतदन्तपङ्क्तिम्, तुरगानूकश्लथाधरलेखम्, लम्ब-
चिबुकायततरलपनम्, असावलम्बिना काषायेण योगपट्टकेन विरचितवैक-
क्षकम्, हृदयमध्यनिबद्धग्रन्थिना च रागेणेव खण्डशः कृतेन धातुरसारणेन

१ ‘गौरिवेय’ ब २ ‘अनन्यदेवता भगवति’ ब ३ ‘होमालवालानलविलीय०’ ब.
४ ‘पुण्याविषयेषु’ ब ५ ‘खण्डनानि’ ब. ६ ‘पृथुतमाङ्गम्’ ब.

कर्पटेन कृतोत्तरासङ्गम्, पुनरुक्तबालप्रग्रहवेष्टननिश्चलमूलेन बद्धसुत्परिशोध-
नवशत्वक्तितउना कौपीनसनाथशिखरेण खर्जूरपुटसमुद्गकगर्भीकृतमिक्षाक-
पालकेन दारवफलकत्रयत्रिकोणत्रियष्टिनिविष्टकमण्डलुना बहिरुपपादितपादु-
कावस्थानेन स्थूलदशासूत्रनियञ्जितपुस्तिकापूलिकेन वामकरधृतेन योगभार-
केणाध्यासितस्कन्धम्, इतरकरगृहीतवेत्रासन मस्करिणमद्राक्षीत् । क्षिति-
पतिरप्युपगतमुचितेन चैनमादरेणान्वग्रहीत् । आसीन च पप्रच्छ—‘क
भैरवाचार्य’ इति । सादरनरपतिवचनमुदितमनास्तु परित्राह तमुपनगर सर-
स्वतीतटवनावलम्बिनि शून्यायतने स्थितमाचक्षे । भूयश्चाबभाषे—‘अर्च-
यति हि महाभाग भगवानाशीर्वचसा’ इत्युक्त्वा चोपनिष्ये योगभारकादा-
कृष्य भैरवाचार्यप्रहितानि रत्नवन्ति बहलालोकलितान्त पुराणि पञ्च राजतानि
पुण्डरीकाणि ।

नरपतिस्तु प्रियजनप्रणयभङ्गकार्तरो दाक्षिण्यमनुरुध्यमानो ग्रहणलाघव
च लङ्घयितुमसमर्थो दोलायमानेन मनसा स्थित्वा कथं कथमप्यतिशौजन्य-
निग्रस्तानि जग्राह । जगाद च—‘सर्वफलप्रसवहेतु शिवभक्तिरियं नो मनो-
रथदुर्लभानि फलति फलानि । येनैवमस्मासु प्रीयते तत्रभगवान्भुवनगुरु-
भैरवाचार्य । श्रो द्रष्टास्मि भगवन्तम्’ इत्युक्त्वा च मस्करिणं व्यसर्जयत् ।
अनया च वार्तया परा मुदमवाप । अपरेद्युश्च प्रातरेवोत्थायै वाजिनमधिरुह्य
समुच्छ्रितश्चेतातपत्र समुद्धूयमानधवलचामरयुगल कतिपयैरेव राजपुत्रै
परिवृतो भैरवाचार्यं सवितारमिव शशीं द्रष्टुं प्रतस्थे । गत्वा च किञ्चिदन्तर
तदीयमेवाभिमुखमापतन्तमन्यतमं शिष्यमद्राक्षीत् । अप्राक्षीच्च—‘क भग-
वानास्ते’ इति । सोऽकथयत्—‘अस्य जीर्णमातृगृहस्योत्तरेण बिल्बवाटिका-
मध्यास्ते’ इति । गत्वा च तं प्रदेशमवततारं तुरगात् । प्रविवेश च बिल्ब-
वाटिकाम् ।

अथ महत कार्पटिकवृन्दस्य मध्ये प्रातरेव स्नातम्, दत्ताष्टपुष्पिकम्,
अनुष्ठिताभिकार्यम्, कृतभस्मरेखापरिहारपरिकरे हरितगोमयोपलिप्तक्षिति-
तलवितते व्याघ्रचर्मण्युपविष्टम्, कृष्णकम्बलप्रावरणनिमेनासुरविवरप्रवेशा-
शङ्कया पातालान्धकारावासमिवाभ्यस्यन्तम्, उन्मिषता विद्युत्कपिलेनात्मते-
जसा महामांसविक्रयकीर्तेन मन शिलापङ्केनेव शिष्यलोकं लिम्पन्तम्, जटी-
कृतैकदेशलम्बमानरुद्राक्षशङ्खगुटिकेनोर्ध्वबद्धेन शिखापाशेन बध्नन्तमिव
विद्यावलेपदुर्विदग्धानुपरि सञ्चरत सिद्धान्, धवलकतिपयशिरोरुहेण
वयसा पञ्चपञ्चाशत वर्षाण्यतिक्रामन्तम्, खालित्यक्षीयमाणशङ्खलोमलेखम्,
लोमशकर्णशङ्कुलीप्रदेशम्, पृथुललाटतटम्, तिरश्चा भस्मललाटिकया
बहुशः शिरोर्ध्वधृतदग्धगुगुलुसन्तापस्फुटितकपालास्थिपाण्डुरराजिशङ्कामिव
जनयन्तम्, सहजललाटवलिभङ्गसङ्कोचितकूर्चभागां बभ्रुभासं भ्रूसङ्गत्या

निरन्तरामायामिनीमेकामिव भ्रूलेखां विभ्राणम्, ईषत्कौचकाचरकनीनिकेन रक्तापाङ्गनिर्गतांशुप्रतानेन मध्यधवलभासेन्द्रायुधेनेवातिदीर्घेण लोचनयुगलेन परितो महामण्डलमिवानेकवर्णरागमालिखन्त सितपीतलोहितपताकावलीश-
बल शिवबलिमिव दिक्षु विक्षिपन्तम्, तार्क्ष्यतुण्डकोटिकुब्जाग्रघोणम्, दूर-
विदीर्णसृक्सिंक्षिप्तकपोलम्, किञ्चिदन्तुरतया सदाहृदयसन्निहितहरमौलिच-
न्द्रातपेनेव निर्गच्छता दन्तालोकेन धवलयन्तं दिशा जालकम्, जिह्वाग्रस्थि-
तसर्वशैवसंहितातिभारेणव मनाक्प्रलम्बितौष्ठम्, प्रलम्बप्रवणपालीप्रेङ्खि-
ताभ्या स्फाटिककुण्डलाभ्या शुक्रबृहस्पतिभ्यामिव सुरासुरविजयविद्यासिद्धि-
श्रद्धयानुबध्यमानम्, बद्धविविधौषधिमन्त्रसूत्रपङ्क्तिना सलोहवलयैर्नैकप्रको-
ष्ठेन शङ्खखण्ड पूष्णो दन्तमिव भगवता भवेन भग्न भक्त्या भूषणीकृत
कलयन्तम्, अखिलरसकूपोदञ्चनघटीयन्नमालामिव रुद्राक्षमालां दक्षिणेन
पाणिना भ्रमयन्तम्, उरसि दोलायमानेनापिङ्गलाग्रेण कूर्चकलापेन समार्ज-
यन्तमिवान्तर्गत निजरजोनिकरम्, अतिनिविडनीललोममण्डलनिचित च
ध्यानलब्धेन ज्योतिषा दग्धमिव हृदयदेश दधानम्, ईषत्प्रशिथिलवलिबल-
यबध्यमानतुन्दम्, उपचीयमानस्फिङ्गासपिण्डकम्, पाण्डुरपवित्रक्षौमावृत-
कौपीनम्, सावष्टम्भपर्यङ्कबन्धमण्डलितेनामृतफेनश्वेतरुचा योगपट्टकेन वासु-
किनेवाप्रतिहतानेकमन्त्रप्रभावाविर्भूतेन प्रदक्षिणीक्रियमाणम्, अरण्यमरस-
सुकुमारतलस्य पादयुगलस्य निर्मलैर्नखमयूखजालकैर्जर्जरयन्तमिव महानि-
धानोद्धरणरसेन रसातलम्, तोयक्षालितशुचिना धौतपादुकायुगलेन हस-
मिथुनेनेव भागीरथीतीर्थयात्रापरिचयागतेनामुच्यमानचरणान्तिकम्, शिख
रनिखातकुब्जकालायसकण्टकेन वैणवेन विशालिकादण्डेन सर्वविद्यासिद्धिवि-
घ्नविनायकापनयनाङ्कुशेनेव सततपार्श्ववर्तिना विराजमानम्, अबहुभाषि-
णम्, मन्दहासिचम्, सर्वोपकारिणम्, कुमारब्रह्मचारिणम्, अतितपस्विनम्,
महामनस्विनम्, कृशक्रोधम्, अकृशानुरोधम्, महानगरमिवादीनप्रकृतिशो-
भितम्, मेरुमिव कल्पतरुपल्लवराशिसुकुमारच्छायम्, कैलासमिव पशुपति-
चरणरज पवित्रितशिरसम्, शिवलोकमिव माहेश्वरगणानुयातम्, जलनिधि-
मिवानेकनदनदीसहस्रप्रक्षालितशरीरम्, जाह्नवीप्रवाहमिव बहुपुण्यतीर्थस्था-
नशुचिम्, धाम धर्मस्य, तीर्थ तथ्यस्य, कोश कुशलस्य, पत्तन पूतताया, शालां
शीलस्य, क्षेत्र क्षमाया, शालेय शालीनताया, स्थान स्थिते, आधारं धृते,
आकर कल्याणा, निकेतन कौतुकस्य, आराम रामणीयकस्य, प्रासाद प्रसादस्य,
अगार गौरवस्य, समाज सौजन्यस्य, सम्भव सद्भावस्य, काल कले, भगवन्त
साक्षादिव विरूपाक्ष भैरवाचार्यं ददर्श । भैरवाचार्यस्तु दूरादेव राजान इष्ट्वा
शशिनमिव जलनिधिश्चंचाल । प्रथमतरोत्थितशिष्यलोकश्चोत्थाय प्रत्युज्जगाम

समर्पितश्रीफलोपायनश्च जङ्घुकर्णसमुद्गीर्यमाणगङ्गाप्रवाहहादगभीरयथा विरा
स्त्वस्तिशब्दमकरोत् ।

वरपतिरपि प्रीतिविस्तार्यमाणधवलज्ज्ञा चक्षुषा प्रत्यर्पयन्निव बहुतराणि
पुण्डरीकवनानि ललाटपट्टपर्यन्तेन चोदशुना शिखामणिना महेश्वरप्रसादमिव
तृतीयनयनोद्गमेन प्रकाशयन्नावर्जितकर्णपल्लवपलायमानमधुकर शिवसेवा-
समुन्मूलिताशेषपार्पलवमुच्यमान इव दूरावनत प्रणाममभिनव चकार ।
आचार्योऽपि—‘आगच्छ । अत्रोपविश’ इति शार्दूलचर्मात्मीयमदर्शयत् । उप-
दर्शितप्रश्नस्तु राजा मत्तहसकलगद्गदस्वरसुभगा मधुरसमर्थी महानदीमिव
प्रनतैथन्वाच व्याजहार—‘भगवन्, नार्हसि मामन्यनृपस्खलितै खलीक-
र्तुम् । अशेषराजकोपेक्षिताया हतलक्ष्म्या खल्वय शीलापराधो द्रविणदौ-
रात्म्य वा यदेवमाचरति मयि गुरु । अभूमिरयमुपचाराणाम् । अलमतिथ-
ञ्जनया । दूरस्थितोऽपि मनोरथशिष्योऽय जनो भवताम् । माननीय च गुरु-
वन्नोल्लङ्घनमर्हति गुरोरासनम् । आसता च भवन्त एवाल’ इति व्याहृत्य
परिजनोपनीते वाससि निषसाद । भैरवाचार्योऽपि प्रीत्यानतिक्रमणीयं नृपव-
चनमनुवर्तमान पूर्ववत्तदेव व्याघ्राजिनमभजत ।

आसीने च सराजके परिजने शिष्यजने च समुचितमर्घ्यादिक चक्रे ।
क्रमेण च नृपमाधुर्यहृत्तान्त करण शशिकरनिकरविमला दशनदीधिति
स्फुरन्ती शिवभक्तीरिव साक्षाद्दर्शयन्नुवाच—‘तात, अतिनम्रतैव ते कथयति
गुणाना गौरवम् । सकलसम्पत्पात्रमसि । विभवानुरूपास्तु प्रतिपत्तय ।
जन्मन प्रभृत्यदत्तदृष्टिरस्मि स्वापतेयेषु । यत सकलदोषकलापानलेन्धनैर्ध-
नैरविक्रीत क्वचिच्छरीरकमस्ति । भैरवक्षिता सन्ति प्राणा । दुर्गृहीतानि
कतिचिद्विजन्ते विद्याक्षराणि । भगवच्छिवभट्टारकपादसेवया समुपार्जिता
कियत्यपि सन्निहिता पुण्यकणिका । स्वीक्रियता यदत्रोपयोगार्हम् । प्रतनुगु-
णग्राह्याणि कुसुमानीव हि भवन्ति सता मनासि । अपि च । विद्वत्संमता
श्रूयमाणा अपि सुखयन्ति साधव शब्दा इव, सुधीरेऽपि हि मनसि
यशासि कुर्वन्ति विवर, विशत कुतूहलस्य फेनधवलै स्त्रोतोभिरिवापह्रिय-
माणो गुणगणैरानीतोऽस्मि कल्याणिना’ इति ।

राजा तु त प्रत्यवादीत्—‘भगवन्, अनुरक्तेष्वपि शरीरादिषु साधूना
स्वामिन एव प्रणयिन । युष्मद्दर्शनादुपार्जितमेव चापरिमित कुशलजातम् ।
अनेनैवागमनेन स्पृहणीय पदमारोपितोऽस्मि गुरुणा ।’ इति विविधाभिश्च
कथाभिश्चिरं स्थित्वा गृहमगात् ।

अन्यस्मिन्द्वसे भैरवाचार्योऽपि राजान द्रष्टुं ययौ । तस्मै च राजा
सान्तपुर सपरिजन सकोषमात्मान निवेदितवान् । स च विहृत्योवाच—

१ ‘पापमल्लव०’ ब. २ ‘समुपार्जिता कियत्यपि सन्निहिता पुण्यकणिका’ ब
३ ‘सुखयन्ति’ इति नास्ति अ-क-पुस्तकयोः. ४ ‘कृतमनेनैवानुगमनेन’ ब.

‘सत, क विभव, क च वय वनवर्धिता । धनोष्मणा म्हायत्यल रुतेव मनस्विता । खद्योतानामिवास्माकमियमपरोपतापिनी राजते तेजस्विता । भवादृशा एव भाजन भूते.’ इति स्थित्वा च कञ्चित्काल जगाम ।

परिब्राट् तेनैव क्रमेण पञ्च पञ्च राजतानि पुण्डरीकाण्युपायनीचकार । एकदा तु श्वेतकर्पटावृत किमप्यादाय प्राविशत् । उपविश्य च पूर्ववत्स्थित्वा मुहूर्तमब्रवीत्—‘महाभाग, भवन्तमाह भगवान्यथास्मच्छिष्य पातालस्वामिनामा ब्राह्मणः । तेन ब्रह्मराक्षसहस्तादपहृतो महासिरदृहासनामा । सोऽयं भवद्भुजयोग्यो गृह्यताम्’ । इत्यभिधायापहतकर्पटावच्छादनात्परिवारादाक्षकर्व शरङ्गगनमिव पिण्डता नीतम्, कालिन्दीप्रवाहमिव स्तम्भितजलम्, नन्दक-जिगीषया कृष्णकोपित कालियमिव कृपाणता गतम्, लोकविनाशाय प्रकाशितधारासार प्रलयकालमेघखण्डमिव नभस्तलात्पतितम्, दृश्यमानविकटदन्तमण्डल हासमिव हिंसाया, हरिबाहुदण्डमिव कृतदण्डमुष्टिग्रहम्, सकल भुवनजीवितापहरणक्षमेण कालकूटेनेव निर्मितम्, कृतान्तकोपानलतप्तेनेवा-थसा घटितम्, अतितीक्ष्णतया पवनस्पर्शेनापि रुषेव कणन्तम्, मणिसभा-कुट्टिमपतप्रतिबिम्बच्छन्नात्मानमपि द्विधेव पाटयन्तम्, अरिशिरद्वेदलमैकचैरिव किरणैः करालितधारम्, मुहुर्मुहुस्तडितुन्मेषतरलैः प्रभाचक्रच्छुरितैर्जर्जरितातपम्, खण्डशशिचन्द्रन्तमिव दिवसम्, कटाक्षमिव कालरात्रे, कर्णोत्पलमिव कालस्य, ओङ्कारमिव क्रौर्यस्य, अलङ्कारमहङ्कारस्य, कुलमित्र कोपस्य, देह दर्पस्य, सुसहाय साहसस्य, अपत्य मृत्योः, आगमनमार्ग लक्ष्म्या, निर्गमनमार्ग कीर्तेः, कृपाणम् ।

अवनिपतिस्तु त गृहीत्वा करेणायुधग्रीवा प्रतिमानिमेनालिङ्गन्मिव सुचिर ददर्श । सन्निदेश च—‘वक्तव्यो भगवान्परद्वयग्रहणावज्ञादुर्विदग्धमपि हि मे मनो युष्मद्विषये न शक्नोति वचनव्यतिक्रमव्यभिचारमाचरितुम्’ इति । परिब्राट् तु गृहीते तस्मिन्परितुष्ट ‘स्वस्ति भवते, साधयाम्’ इत्युक्त्वा निरयासीत् । नृपश्च प्रकृत्या वीररसानुरागी तेन कृपाणेनामन्यत करतलवर्तिनी मेदिनीम् ।

अथ ब्रजस्तु दिवसेष्वेकदा भैरवाचार्यो राजानमुपह्वरे सोपग्रहमवादीत्—‘तात, स्वार्थालसा परोपकारदृक्षाश्च प्रकृतयो भवन्ति भव्यानाम् । भवादृशा चार्थदर्शन महोत्सव प्रणयनमाराधनमर्थग्रहणमुपकार । भूमिरसि सर्वलोकमनोरथाना येनाभिधीयसे । श्रूयताम् । भगवतो महाकालहृदय-नाम्नो महामन्त्रस्य कृष्णस्त्रगम्बरानुलेपेनाकल्पेन कल्पकथितेन महाश्मशाने जपकोट्या कृतपूर्वसेवोऽस्मि । तस्य वेतालसाधनावसाना सिद्धिः । असहा-यैश्च सा दुरवापा । त्वं चालमसौ कर्मणे । त्वयि च गृहीतभरे भविष्यन्त्यपरे

सहायास्त्रयः । एकः स एवास्माकं दीदिभनामा बालमित्र मस्करी यो भव-
न्तमुपतिष्ठते । द्वितीयः स पातालस्वामी । अपरो मच्छिष्य एव कर्णताल-
नामा द्राविडः । यदि साधु मन्यसे ततो नीयतामय दिङ्नागहस्तदीर्घो
गृहीतादृहासो निशामेकामेकदिङ्मुखार्गलता बाहु' इति । कृतवचसि च
तस्मिन्नन्धकार प्रविष्ट इव दृष्टप्रकाश प्राप्नोपकारावकाशः प्रमुदितेनान्तरा-
त्मना नरेन्द्रः समभाषत—'अगबन्, परमनुगृहीतोऽस्म्यनेन शिष्यजनसामा-
न्येन निदेशेन कृतपरिग्रहमिवात्मानमवैमि' इति । ननन्द च तेन नरेन्द्र-
व्याहृतेन भैरवाचार्यः । चकार च सङ्केतम्—'अस्यामेवागामिन्यामसितपक्ष-
चतुर्दशीक्षयायामित्या वेलायाममुष्मिन्महाश्मशानसमीपभाजि शून्यायतने
शङ्काद्वितीयेत्यायुष्मता द्रष्टव्या वयम्' इति ।

अथातिक्रान्तेष्वहःसु प्राप्ताया च तस्यामेव कृष्णचतुर्दश्यां शैवेन विधिना
दीक्षित क्षितिपो नियमवानभूत् । कृताभिवासः च सम्पादितगन्धधूपमा-
ल्यादिपूज खड्गमदृहासमकरोत् । ततः परिणते दिवसे केनापि कर्मसाधनाय
कृतरुधिरबलिविधानास्त्रिव लोहितायमानासु दिक्षु, रुधिरबलिलम्पटासु च
वेतालजिह्वास्त्रिव लम्बमानासु च रविदीधितिषु, नरेन्द्रानुरागेण गृहीतापर-
दिशि स्वयमिव दिग्पालतां चिकीर्षति सवितरि, यातुधानीदिवव वर्धमा-
नासु तहच्छायासु, पातालतलवासिषु विभ्राय दानवेष्विवोत्तिष्ठत्सु तमोम-
ण्डलेषु, नभसि पुञ्जीभवति रौद्र कर्म दिदृक्षमाण इव नक्षत्रगणे, विगा-
ढायां शर्वर्याम्, सुसर्जने नि शब्दस्तिमिते निशीथे, राजा सान्त पुर परिजन
वञ्चयित्वा वामकरस्फुरत्सहर्दक्षिणकरेणोत्खात खड्गमदृहासमादाय विसर्पता
च खड्गप्रभापटलेन नीलाशुकपटेनेव दर्शनभयादवगुण्ठितनिखिलगात्रयष्टिर-
नादिष्टयाप्यनुगम्यमानो राजलक्ष्म्या पृष्ठतः परिमललक्ष्ममधुकरवेणिग्याजेन
केशेष्विव कर्मसिद्धिमाकर्षन्नेकाकी नगराभिरगात् । अगाच्च तमुद्देशम् ।

अथ प्रत्युज्जगमुत्ते त्रयो द्रौणिकृपकृतवर्माण इव सौप्तिके सन्नद्धाः, ज्ञाताः,
अग्नौ गृहीतविकटवेशाः, कुसुमशेखरसञ्चारिणि क्रियमाणमग्नश्चिवाबन्धा
इव गुञ्जि षट्चरणैः, उष्णीषपट्टकाल्लाटमध्यघटितविकटस्वस्तिकाग्रन्धी-
न्महामुद्राबन्धानिव धारयन्तो मूर्धभिः, एकश्रवणविवरविततविमलदन्त-
पत्रप्रभालोकलेपधवलितकपोलैर्मुखैरापिबन्त इव निशाचरापचयचिकीर्षया
शार्वरमन्धकारम्, इतरकर्णावलम्बितां रत्नकुण्डलानामच्छाच्छया रुचा गोर-
चनयेव मग्नपरिजसया समालेब्धाः, स्वप्रतिबिम्बगर्भान्कर्मसिद्धये दत्तपुरु-
षोपहारानिबोद्धासयन्तो निशिताग्निशिखाम्, निशिशिशुसन्तानसीमन्तित-
मिरामास्मीयास्मीयदिग्भागसंरक्षणाय त्रिवेध त्रियामा पाटयन्तः, सार्धचन्द्रैः
कलघौतडुहुदावलितरत्नतारागणैर्निशाया इव परुषासिधारातिकृतैः खड्गै-
रुहीतैश्चर्मफलकैरकाण्डशर्वरीमपरा घटयन्तः, काञ्चनशृङ्खलाकलापनिधमित-

निविडनिष्प्रवाणय', बद्धासिधेनव, टीटिभकर्णतालपातालस्वामिनो निवेदि-
तवन्तश्चात्मानम् । अवनिपतिस्तु—'कोऽत्र क.' इति त्रीनपृच्छत् । आच-
क्षिरे च स्व स्व नाम त्रयोऽपि ते । तैरेव चानुगम्यमानो जगाम ता बलिदी-
पालोकजर्जरितगुगुलुधूपधूमगृह्यमाणदिग्भागतया विक्षिप्यमाणरक्षासर्वपा-
धदग्धान्धकारपलायमाननिशामिव समुपकल्पितसर्वोपकरणा नि शब्दा च
गम्भीरा च भीषणा च साधनभूमिम् ।

तस्या च कुमुदधूलिधवलेन भस्मना लिखितस्य महतो मण्डलस्य मध्ये
स्थित दीप्ततरतेज प्रसरम्, पृथुपरिवेशपरिक्षिप्तमिव शरत्सवितारम्, मथ्यमा-
नक्षीरोदावर्तवर्तिनमिव मन्दरम्, रक्तचन्दनानुलेपिनो रक्तस्त्रगम्बराभरणस्यो-
त्तानशयस्य शवस्योरस्थुपविश्य जातजातवेदसि मुखकुहरे प्रारब्धाग्निकार्यम्,
कृष्णाङ्गरागम्, कृष्णप्रतिसरम्, कृष्णवाससम्, कृष्णतिलाहुतिनिभेन विद्या-
धरत्ववृष्णया मानुषनिर्माणकारणकालुष्यपरमाणूनि च क्षयमुपनयन्तम्,
आहुतिदानपर्यस्तामि- प्रेतमुखस्पर्शदूषित प्रक्षालयन्तमिवाशुशुक्षणि करन-
खदीधितिभिः, धूमालोहितेन चक्षुषा क्षतजाहुतिमिव हुतभुजि पातयन्तम्,
ईषद्विवृताधरपुटप्रकटितसितदशनशिखरेण दृश्यमानमूर्तमन्त्राक्षरपङ्क्तिनेव सु-
खेन किमपि जपन्तम्, होमश्रमस्वेदसलिलप्रतिबिम्बिताभिरासन्नदीपिका-
भिर्दहन्तमिव सिद्धये सर्वावयवान्, अंसावलम्बिना बहुगुणेन विद्याराजेनेव
ब्रह्मसूत्रेण परिगृहीत भैरवाचार्यमपश्यत् । उपसृत्य चाकरोन्नमस्कारम् ।
अभिनन्दितश्च तेन स्वव्यापारमन्वतिष्ठत् ।

अत्रान्तरे पातालस्वामी शातक्रतवीमाशामङ्गीचकार । कर्णताल क्रौञ्च-
रीम् । परिब्राह्म प्राचेतसीम् । राजा तु त्रैशङ्कवेन ज्योतिषाङ्किता ककुभमल-
ङ्कृतवान् ।

एव चावस्थितेषु दिक्पालेषु दिक्पालभुजपञ्जरप्रविष्टे विस्त्रब्ध कर्म साध-
यति भैरव भैरवाचार्येऽतिचिर कृतकोलाहलेषु निष्फलप्रयत्नेषु प्रत्यूहकारिषु
शातेषु कौणपेषु गलल्लर्घ्वद्वन्द्वसम्यगे मण्डलस्य नातिन्वीर्यस्युत्तरेणाकस्मात्प्र-
लयमहावराहदंष्ट्राविवरमिव दर्शयन्ती क्षितिर्दीर्यत । सहसैव च तस्माद्विव-
रादाशावारणोत्क्षिप्त इवालानलोहस्तम्भ, महावराहपीवरस्कन्धपीठो नरका-
सुर इव भुवो गर्भादुद्भूत, बलिदानव इव भित्तोत्थित. पातालम्, इन्द्र-
नीलप्रासाद इवोपरिज्वलितरत्नप्रदीप, श्लिग्धनीलधननिविडकुटिलकुन्तलका-
न्तमौलिरुन्मीलन्मालतीमुण्डमाल, गद्गदतया स्वरस्य स्वभावपाटलतया च
चक्षुष क्षीव इव यौवनमदेन, वल्गाद्वलदामक, वरसम्पुटमृदितया मृदा
दिङ्गागकुम्भाभावसकूटौ पुनः पुनः परिपङ्कयन्, सान्द्रचन्दनकर्दमदत्तैरव्यव-
स्थास्थासकैरतिसितजलधरशकलशारित इव शारदाकाशैकदेश, केतकीगर्भ-
पत्रपाण्डुरस्य चण्डातकस्योपरि क्षामतरीकृतकुक्षि कक्ष्याबन्ध विधाय

विलासविक्षिप्तेन धवलव्यायामफालीपटान्तेन धरणितलगेन धार्यमाण इव
 पृष्ठतः शेषेण, स्थिरस्थूलोरुदण्ड, भूमिभङ्गभयेनेव मन्थराणि स्थापयन्प-
 दानि, निर्भरगर्वगुरु कथमपि शैलमिव गात्रमुद्रहन्दर्पेण, मुहुर्मुहुस्तरसि द्विगु-
 णिते दोष्णि वामे निर्यगुत्क्षिप्ते च दक्षिणे जङ्घाकाण्डे कुण्डलिते चण्डस्फोटन-
 टाङ्कारैः कर्मविघ्ननिर्घातानिव पातयन्नेकेन्द्रियविकलमिव जीवलोके कुर्वन्कुव-
 ल्यश्यामल पुरुष उज्जगाम । जगाद च विहस्य नरसिंहनादनिर्घोषघोरया
 भारत्या—‘भो विद्याधरीश्रद्धाकामुक किमयं विद्यालवावलेपः सहायुमदो
 वा यदस्मै जनायाविधाय बलि बालिश इव सिद्धिमभिलषसि । का ते
 दुर्बुद्धिरियम् । एतावता कालेन क्षेत्राधिपतिरस्य मन्त्राग्नेव लब्धव्यपदेशस्य
 देशस्य नागतन्ते श्रोत्रोपकण्ठ श्रीकण्ठनामा नागोऽहम् । अनिच्छति मयि
 का शक्तिर्ग्रहगणस्यापि गन्तुं गगने । भूनाथोऽप्ययमनाथस्तपस्वी यस्त्वादृशः
 भैवापसदैरूपकरणीक्रियते । सहस्वेदानीं सहामुना दुर्नरेन्द्रेण दुर्नरेन्द्रदुर्न-
 यस्य फलम्’ इत्यभिधाय च निष्ठुरैः प्रकोष्ठप्रहारैस्त्रीनपि टीटिभ्रमभृतीनमि-
 मुख प्रधावितान्सशरीरावरणकृपाणानपातयत् ।

अथापूर्वाधिक्षेपश्रवणादशस्त्रघ्नैरप्यमर्षस्वेदच्छलेनानेकसमरपीतमसितम-
 सिधाराजलमिव वमद्भिरवयवैरपि रोमाञ्चनिभेन मुक्तशरशतशाल्यनिकरभर-
 लघुसिवात्मानं रणाय कुर्वद्भिरदृष्ट्वासेनापि प्रतिबिम्बिततारागणेन स्पष्टदृष्ट-
 धवलदन्तमालमवज्ञया हसतेव कथ्यमानसत्त्वावष्टम्भः परिकरबन्धविभ्रम-
 अमितकरनखकिरणचक्रवालेन व्यपगमनाशङ्कया नागदमनमग्नमण्डलबन्धेनेव
 रुन्धन् दश दिशो नरनाथ सावज्ञमवादीत्—‘अरे काकोदर काक, मयि
 स्थिते राजहसे न जिह्रेषि बलि याचितुम् । अमीमि किं वा परुषभाषितैः ।
 भुजे वीर्यं निवसति सताम्रं, न वाचि । प्रतिपद्यस्व शस्त्रम् । अयं न भवसि ।
 अगृहीतहेतिष्वशिक्षितो मे भुजः प्रहर्तुम्’ इति । नागस्तु—‘अनादृततरमेहि ।
 किं क्षत्रेण । भुजाभ्यामेव भनज्मि भवतो दर्पम्’ इत्यभिधायास्फोटयामास ।
 नरपतिरपि निरायुधमायुधेन युधि लज्जमानो जेतुमुत्सृज्य सचर्मफलकमट्ट-
 हासमसिमर्षोरुकस्योपरि बबन्ध बाहुयुद्धाय कक्ष्याम् । युयुधाते च निर्दया-
 स्फोटनस्फुटितभुजरुषिरशीकरसिच्यमानौ शिलास्तम्भैरिव पतद्भिर्बाहुदण्डैः
 शब्दमथमिव कुर्वाणौ भुवन तौ । नचिराच्च पातयामास भूतले भुजङ्ग
 भूपतिः । जग्राह च केशेषु । उच्चखान च शिरश्छेत्तुमदृष्टासम् । अपश्यच्च
 वैकक्षकमालान्तरेणास्य यज्ञोपवीतम् । उपसंहृतशस्त्रव्यापारश्चावादीत्—
 ‘दुर्विनीत, अस्ति ते दुर्नयनिर्वाहबीजमिदम् । यतो विश्रब्धमेवाचरसि
 चापलानि’ इत्युक्तवोत्ससर्ज तम् । अनन्तरं च सहसैवातिबहलां उयोक्त्वा

ददर्श शरदि विकसतां कमलवनानामिव च प्राणावलेपिनमामोदमजिघ्रत् ।
झटिति च नूपुरशब्दमशृणोत् । व्यापारयामास च शब्दानुसारेण दृष्टिम् ।

अथ करतलस्थितस्याट्टहासस्य मध्ये तडितमिव नीलजलधरोदरे स्फुर-
न्तीम्, प्रभया पिबन्तीमिव त्रियामाम्, तामरसहस्ताम्, कोमलाङ्गुलिराग-
राजिजालकानि च चरणलम्पानि वेलाबालविद्रुमलतावनानीवाकर्षन्तीम्,
करपङ्कजसङ्कोचाशङ्कया शशाङ्कमण्डलमिव खण्डश कृत निर्मलचरणनखनि-
वहनिमेन बिभ्रतीम्, गुल्फावलम्बिनूपुरपुटतया स्थितनिबिडकटकावलिबन्ध-
नादिव परिभ्रश्यागताम्, बहुविधकुसुमशकुनिशतशोमितास्पवनचलिततनु-
तरङ्गादतिस्वच्छादृशुकादुदधिसलिलादिवोत्तरन्तीम्, उदधिजन्मप्रेम्णा त्रि-
वलिच्छलेन त्रिपथगयेव परिष्वक्तमध्याम्, अत्युन्नतस्तनमण्डलाम्, दृश्यमा-
नदिङ्गागकुम्भासिव ककुभम्, मदैलमैरावतकरशीकरनिकरमिव शरत्तारागण-
तार हारमुरसा दधानाम्, धवलचामरैरिव च मन्दमन्दनि श्वासदोलायितै-
र्हारकिरणैरुपवीज्यमानाम्, स्वभावलोहितेन मदान्धगन्धेभकुम्भास्फालनस-
क्रान्तिसिन्दूरेणेव करद्वयेन द्योतमानाम्, हरशिखण्डेन्दुद्वितीयखण्डेनेव
कुण्डलीकृतेन ज्योत्स्नामुचा दन्तपत्रेण विभ्राजमानाम्, कौस्तुभगभस्तिस्तब-
केनेव च श्रवणलम्पेनाशोककिसलयेनालङ्कृताम्, महता मातङ्गमदमयेन
तिलकेनादृश्यच्छत्रच्छायामण्डलेनेवाविरहितललाटाम्, आपादतलादासीम-
न्ताच्च चन्द्रातपधवलेन चन्दनेनादिराजयशसेव धवलीकृताम्, धरणितलचु-
म्बिनीभिः कण्ठकुसुममालाभिः सरिद्धिरिव सागराधिष्ठाभिरैधिष्ठिताम्,
मृणालकोमलैरवयवैः कमलसम्भवत्वमनक्षरमाचक्षाणां स्त्रियमपश्यत् । असं-
भ्रान्तश्च पप्रच्छ—‘भद्रे, कासि कैस्यासि । किमर्थं वा दर्शनपथमागतासि’
इति । सा तु स्त्रीजनविरुद्धेनावष्टम्भेनाभिभवन्तीवाभाषत तम्—‘वीर,
विद्धि मा नारायणोर स्थलीलीलाविहारहरिणीम्, पृथुभरतभगीरथादिर्राज-
वशपताकाम्, सुभटभुजजयस्तम्भविलासशालभञ्जिकाम्, रणरुधिरतरङ्गिणी-
तरङ्गकीडादोहददुर्ललितराजहसीम्, सितनृपच्छत्रण्डशिखण्डिनीम्, अति-
निशितशस्त्रधारावनभ्रमणविभ्रमसिहीम्, असिधाराजलकमलिनीं श्रियम् ।
अपहृतासि तवामुना शौर्यरसेन । याचस्व । ददामि ते वरमभिलषि-
तम्’ इति ।

वीराणां त्वपुनरुक्ता परोपकारा । यतो राजा तां प्रणम्य स्वार्थविमुखो
भैरवाचार्यस्य सिद्धिं ययात्ते । लक्ष्मीस्तु देवी प्रीततरुदया विस्तीर्यमाणेन
चक्षुषा क्षीरोदेनेवोपरि पर्यस्तेनाभिषिञ्चन्ती भूपालम् ‘एवमस्तु’ इत्यब्रवीत् ।
अवादीच्च पुन — ‘अनेन सत्त्वोत्कर्षेण भगवच्छिवभट्टारकभक्त्या चासाधार-

गया भवान्भुवि सूर्याचन्द्रमसोरुत्तीय इवाविच्छिन्नस्य प्रतिदिनमुपचीयमानवृद्धे. शुचिर्भुगसत्यत्यागश्चैर्यशौण्डिपुरुषप्रकाण्डप्रायस्य महतो राजवशस्य कर्ता भविष्यति । यस्मिन्नुत्पत्स्यते सर्वद्वीपानां भोक्ता हरिश्चन्द्र इव हर्षनामा चक्रवर्ती त्रिभुवनविजिगीषुर्द्वितीयो मान्धातेव यस्याय कर स्वयमेव कमलमपहाय ग्रहीष्यति चामरम्' इति वचसोऽन्ते तिरोबभूव ।

भूमिपालस्तु तदाकर्ण्य हृदयेनातिमात्रमप्रीयत । भैरवाचार्योऽपि तस्या देव्यास्तेन वचसा कर्मणा च सम्यगुपपादितेन सद्य एव कुन्तली किरीटी हारी केयूरी मेखली मुद्गरी खड्गी च भूत्वावाप विद्याधरत्वम् । प्रोवाच च—'राजन्, अदूरव्यापिनं फल्गुचेतसामलसानां मनोरथा । सता तु भुवि विस्तारवत्य स्वभानेनैवोपकृतयः । स्वप्नेऽप्यसम्भावितां दातुमिमां दक्षिणां क्षम कोऽन्यो भवन्तमपहाय । सम्पत्कणिकामपि प्राप्य तुलेव लघुप्रकृतिरुन्नतिमायाति । त्वदीयैर्गुणैरुपकरणीकृतस्य त्वत्त एव च लब्धात्म-
क्षमस्य निर्लज्जतेयमस्य मूढहृदयस्य यद्विच्छामि येन केनचित्कार्यलवोष्पाद-
नोपयोगेन स्मरयितुमात्मानम्' इति । प्रत्युपकारदुष्पवेशास्तु भवन्ति धीराणां हृदयावष्टम्भा । यतस्त राजा 'भवत्सिद्धैव परिसमाप्तकृत्योऽस्मि । साधयतु मान्यो यथासमीहितं स्थानम्' इति प्रत्याचक्षे ।

तथोक्तश्च भूभुजा जिगमिषु सुदृढं समालिङ्ग्य टीटिभादीन्कुवलयवनेने-
वावश्यायशीकरस्त्राविणा सास्त्रेण चक्षुषा वीक्षमाणः क्षितिपतिं पुनरुवाच—
'तात, ब्रवीमि—यामीति न खेहसदृशम् । त्वदीया प्राणा इति पुनरुक्तम् ।
गृह्यतामिदं शरीरकमिति व्यतिरेकेणार्थकरणम् । तिलशः क्रीता वयमिति
नोपकारानुरूपम् । बान्धवोऽसीति दूरीकरणमिव । त्वयि स्थितं हृदयमित्य-
प्रत्यक्षम् । त्वद्विरहकारिणीं कौरणेयं न सिद्धिरित्यश्रद्धेयम् । निष्कारणस्तवो-
पकार इत्यनुवादः । स्मर्तव्या वयमित्याज्ञा । सर्वथा कृतघ्नालापेष्वसज्जनक-
थासु च चेतस्ति कर्तव्योऽयं स्वार्थनिष्ठुरो जनः' इत्यभिधाय वेगच्छिन्नहारो-
च्छलितमुक्ताफलनिकरताडिततारागणगगनतलमुत्पपात । ययौ च सीम-
न्तितग्रहग्रामसिञ्जितधाम । श्रीकण्ठोऽपि—'राजन्, पराक्रमक्रीत
कर्तव्येषु नियोगेनानुग्राह्यो ग्राहितविनयोऽयं जैनः' इत्यभिधाय राजानुमो-
दितस्तदेव भूयो भूविचर विवेश ।

नरपतिस्तु क्षीणभूयिष्ठ्यायां क्षपाया, प्रवानुमारब्धे प्रबुध्यमानकमलिनी-
निःश्वाससुरभौ वनदेवताकुचाशुकापहरणपरिहासस्वेदिनीव सावश्यायशी-

१ '०भुगमान्यसत्यत्यागश्चैर्यशौण्डि०' ब २ असात्पर 'कवचां' इत्यधिक
ब-पुस्तके. ३ 'तद्विच्छामि' अ-क. ४ '०रहानुकारिणी' ब. ५ 'परिजन' ब

करे परिमलाकृष्टमधुकृति कुसुदनिद्राबाहिनि निशापरिणतिजडे तुषारलेशिनि
वनानिले, विरहविधुरचक्रवाकचक्रनि श्वसितसन्तापितायामिवापरजलनिषिम-
वतरन्त्या त्रियामाया, साक्षादागतलक्ष्मीविलोकनकुतूहलिनीष्विव समुन्मी-
लन्तीषु नलिनीषु, उज्जिद्रपक्षिणि क्षरति कुसुमविसरमिव तुहिनकणनिकरं
मृदुपवनलासितलते कानने, कमललक्ष्मीप्रबोधमङ्गलशङ्खेष्विव रसस्त्रन्त-
बद्धध्वनन्मधुकरेषु मुकुलायमानेषु कुसुदेषु, उज्जिहानरविरथवाजिविसृष्टै-
प्रोथपवनै प्रोत्सार्यमाणास्विव वारुण्या ककुभि पुञ्जीभवन्तीषु इयामालता-
कलिकासु तारकासु, मन्दरशिखराश्रयिणि मन्दानिललुलितकल्पलतावनकुसु-
मधूलिविच्छुरित इव धूसरीभवति सप्तर्षिमण्डले, सुरवारणाङ्कुश इव च्युते
गलति तारामये मृगे, त्रीनपि दीदिभग्दीन्गृहीत्वा नागयुद्धव्यतिकरमलीम-
सानि शुचिनि वनवापीपयसि प्रक्षाल्याङ्गानि नगर विवेश । अन्यस्मिन्नहनि
तेषामात्मशरीरानन्तरस्नानभोजनाच्छादनादिना प्रीतिमकरोत् ।

कतिपयदिवसापगमे च परिव्राट् भूभुजा चार्यमाणोऽपि वन ययौ ।
पातालस्वामिकर्णतालौ तु शौर्यानुरक्तो तमेव सिषेवाते । सम्पादितमनो-
धातिरिक्तविभवौ च सुभटमण्डलमध्ये निष्कृष्टमण्डलाग्रौ समरमुखेषु प्रथम-
मुपयुज्यमानौ कथान्तरेषु चान्तरान्तरा राज्ञा समादिष्टौ विचित्राणि भैरवा-
चार्यचरितानि शैशववृत्तान्ताश्च कथयन्तौ तेनैव सार्धं जरामाजग्मतुरिति ।

इति श्रीबाणभट्टकृते हर्षचरिते राजवशवर्णनं नाम

तृतीय उच्छ्वासः ।



१ 'तुषारलेखिनि' व २ 'शरीरानन्तर स्नान' व ३ 'इति श्रीमहाकविचक्र-
हामणि-श्रीबाणभट्टविरचिते हर्षचरिते महाकाव्ये राजवशवर्णनं नाम तृतीय उच्छ्वासः
सम्पूर्णः' व.

हर्षचरितम् ।

चतुर्थ उच्छ्वासः ।

योग स्वप्नेऽपि नेच्छन्ति कुर्वन्ते न करग्रहम् ।

महान्तो नाममात्रेण भवन्ति पतयो भुव ॥ १ ॥

सकलमहीभृत्कम्पकृदुत्पद्यत एक एव नृपवशे ।

विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥ २ ॥

अथ तस्मात्पुष्पभूतेर्द्विजवरस्वेच्छागृहीतकोपो नाभिपद्म इव पुण्डरीकेक्षणात्, लक्ष्मीपुर सरो रत्नसञ्चय इव रत्नाकरात्, गुरुबुधकविकलावत्तेजस्विभू-नन्दनप्रायो ग्रहगण इवोदयस्थानात्, महाभारवाहनयोग्य सागर इव सगरप्रभावात्, दुर्जयबलसनाथो हरिवश इव शूरान्निर्जगाम राजवश । यस्माद्विनष्टधर्मधवला प्रजासर्गा इव कृतमुखात्, प्रतापाक्रान्तभुवना किरणा इव तेजोनिधे, विग्रहव्याप्तदिङ्मुखा गिरय इव भूभृत्प्रभैवात्, धरणिधारणक्षमा दिग्गजा इव ब्रह्मकरात्, उदधीन्पातुमुद्यता जलधरा इव घनागमात्, इच्छाफलदायिन कल्पतरव इव नन्दनात्, सर्वभन्नाश्रया विश्वरूपप्रकारा इव श्रीधरादजायन्त राजान ।

तेषु चैवमुत्पद्यमानेषु क्रमेणोदपादि हूर्णेहरिणकेसरी सिन्धुराजज्वरो गुर्जरप्रजागरो गान्धाराधिपगन्धद्विपकूर्टपाकलो लाटपाटवर्पाटच्चरो मालवलक्ष्मी-लतापरशु प्रतापशील इति प्रथितापरनामा प्रभाकरवर्धनो नाम राजाधि-राजः । यो राज्याङ्गसङ्गीन्यभिषिच्यमान एव मलानीव सुमोच धनानि । य परकीयेणापि कातरवलभेन रणमुखे तृणेनेव धृतेनालज्जत जीवितेन । य कर-धृतधौतासिप्रतिबिम्बतेनात्मनाप्यदूयत समितिषु सहायेन रिपूणां पुर प्रध-नेषु धनुषापि नमता । यो मानी मानसेनाखिद्यत । यश्चान्तर्गतापरिमितरि-पुशल्यशङ्कुकीलितामिव निश्चलामुवाह राजलक्ष्मीम् । यश्च सर्वासु दिक्षु समी-कृतसरित्तावटविटपाटवीतरुतृणगुल्मवल्मीकगिरिगहनैर्दण्डयान्नापथै पृथुभि-र्भृत्योपयोगाय व्यभजतेव वसुधां बहुधा । य चालब्धयुद्धदोहदमात्मीयोऽपि सकलरिपुसंमुत्सारक परकीय इव तताप प्रताप । यस्य च वह्निमयो हृदये-

१ पुष्पभूते' ब २ 'कलामृत्' ब ३ 'भूभृत्पवरात्' ब ४ 'हून०' ब ५ 'कृतह-
स्तिज्वर पाकलो' ब ६ 'पाटज्वर' ब ७ 'अन्तर्गतामपरि०' ब ८ 'समीकृततटावट'
अ ९ 'तरुकण्टकतृण' ब १० 'रिपुसमूहसमु०' ब

वु जलमयो लोचनपुटेषु भारुतमयो नि श्वसितेषु क्षमामयोऽङ्गेषु आकाशमय
शून्यताया पञ्चमहाभूतमयो मूर्तं इवादृश्यत निहतप्रतिसामन्तान्त पुरेषु
प्रताप । यस्य चासङ्गेषु भृत्यरत्नेषु प्रतिबिम्बितेव तुल्यरूपा समलक्ष्यत
लक्ष्मी । तथा च यस्य प्रतापामिना भूति शौर्योष्मणा सिद्धिरसिधाराजलेन
वशवृद्धि शस्त्रव्रणमुखै पुरुषकारोक्तिर्धनुर्गुणकिणेन करगृहीतिरभवत् । यश्च
वैरमुपायन विग्रहमनुग्रह समरागम महोत्सव शत्रु निधिदर्शनमरिबाहुल्य-
मभ्युदयमाहवाहान वरप्रदानमवस्कन्दपात दिष्टवृद्धि शस्त्रप्रहारपतन वसु-
धाराममन्यत । यस्मिंश्च राजनि निरन्तरैर्यूपनिकरैरङ्कुरितमिव कृतयुगेन,
दिङ्मुखविसर्पिभिरध्वरधूमै पलायितमिव कलिना, ससुधै सुरालयैरवतीर्ण
मिव स्वर्गेण, सुरालयशिखरोद्धूयमानैर्धवलध्वजै पलवितमिव धर्मेण, बहि
रुपरचितविकटसभासत्प्रपाप्राग्वशमण्डपै प्रसूतमिव ग्रामैः, काञ्चनमयस-
र्वोपकरणैविभवैर्विशीर्णमिव मेरुणा, द्विजदीयमानैरर्थकलशै फलितमिव
भाग्यसम्पदा ।

तस्य च जन्मान्तरेऽपि सती पार्वतीव शङ्करस्य, गृहीतपरैर्हृदया लक्ष्मी-
रिव लोकगुरो, स्फुरत्तरलतारका रोहिणीव कलावत, सर्वजनजननी बुद्धि-
रिव प्रजापते, महाभूभृत्कुलोद्भवा गङ्गेव बाहिनीनायकस्य, मानसानुवर्तन-
चतुरा हसीव राजहसस्य, सकललोकाचितचरणा तयीव धर्मस्य, दिवानिशममु-
क्तपाश्वस्थितिरुन्धतीव महामुने, हसमयीव गतिषु, परपुष्टमयीवालापेषु, च-
क्रवाकमयीव पतिप्रेम्णि, प्रावृष्णमयीव पयोधरोन्नतौ, मदिरामयीव विलासेषु,
निधिमयीवार्थसञ्चयेषु, वसुधारामयीव प्रसादेषु, कमलमयीव कोषसंग्रहेषु,
कुसुममयीव फलदानेषु, सध्यामयीव वन्द्यत्वे, चन्द्रमयीव निरुष्मत्वे,
दर्पणमयीव प्रतिप्राणिग्रहणेषु, सामुद्रमयीव परचित्तज्ञानेषु, परमात्ममयीव
व्याप्तिषु, स्मृतिमयीव पुण्यवृत्तिषु, मधुमयीव सम्भाषणेषु, अमृतमयीव
तृण्यत्सु, वृष्टिमयीव भृत्येषु, निर्वृत्तिमयीव सखीषु, वेतसमयीव गुरुषु,
गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीत्वस्य, आज्ञासिद्धिरिव
भक्तध्वजस्य, व्युत्थानबुद्धिरिव रूपस्य, दिष्टवृद्धिरिव रते, मनोरथसिद्धिरिव
रामणीयकस्य, दैवसम्पत्तिरिव लावण्यस्य, वशोत्पत्तिरिवानुरागस्य, वरप्राप्ति-
रिव कान्ते*, सर्गसमाप्तिरिव सौन्दर्यस्य, आयतिरिव यौवनस्य, अनभ्रवृष्टि-
रिव वैदग्ध्यस्य, अयज्ञ प्रसृष्टिरिव लक्ष्म्या, यज्ञ पुष्टिरिव चारित्र्यस्य, हृदय-
तुष्टिरिव धर्मस्य, सौभाग्यपरमाणुसृष्टिरिव प्रजापते, शमस्यापि शान्तिरिव,
विनयस्यापि विनीतिरिव, आभिजात्यस्याप्यभिजातिरिव, संयमस्यापि सयति-
रिव, धैर्यस्यापि धृतिरिव, विभ्रमस्यापि विभ्राम्तिरिव यशोमती नाम महा-

* '०धारारसममन्यत' अ २ 'प्रसूतमिव' ब ३ 'गृहीतहृदया' ब ४ 'वरप्राप्तिरिव
सौभाग्यस्य, उत्पत्तिभूमिरिव कान्ते' ब ५ 'सौहार्दस्य भाग्यरूपपरमाणु' ब.

देवी प्राणाना प्रणयस्य विद्वम्भस्य धर्मस्य सुखस्य च भूमिरभूत् । यास्य व-
क्षसि नरकजितो लक्ष्मीरिव ललास ।

निसर्गत एव च स नृपतिरादित्यभक्तो बभूव । प्रतिदिनमुदये दिनकृत
ज्ञातः सितदुकूलधारी धवलकर्पटप्रावृतशिरा प्राङ्मुख क्षितौ जातुभ्या
स्थित्वा कुङ्कुमपङ्काजुलिसे मण्डलके पवित्रपद्मरागपात्रीनिहितेन स्वहृदयेनेव
सूर्यानुरक्तेन रक्तकमलषण्डेनार्चा ददौ । अजपच्च जप्य सुचरित प्रत्युपसि
मभ्यन्दिने दिनान्ते चापत्यहेतोः प्राध्व प्रयतेन मनसा जज्ञपूको मन्त्रमादि-
त्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवताना मनासि । यत् स राजा
कदाचिद्गीष्मसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे
सुष्वाप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिश्ये । परिणतप्रायाया
तु श्यामायाम्, आसन्नप्रभातवेलाबिलुप्यमानलावण्ये लिलम्बिषमाणे सी-
ढत्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्वेद इव
गलत्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनि श्वासाहतेषु
सक्रान्तमदेष्टिव धूर्णमानेष्वन्त पुरप्रदीपेषु, राजनि च विमलनखप्रतिबिम्बि-
तामि संवाह्यमानचरण इव तारकामिर्विस्त्रब्धप्रसारितैर्दिगङ्गनानामिवापि-
तैरङ्गैर्मधुसुगन्धिभि स्वहस्तकमलतालवृन्तवातैरिव श्वसितैर्मुखश्रिया वीज्य-
माने विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचग्रहलम्बि-
तेन प्रतिमाशशिबिम्बेन विराजिते स्वपति देवी यशोमती सहसैव 'आर्यपुत्र,
परित्रायस्व परित्रायस्व' इति भाषमाणा भूषणरवेण व्याहरन्तीव परिजन
मुक्कम्पमानाङ्गयष्टिरुदतिष्ठत् ।

अथ तेन सर्वस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परित्रायस्वेति
ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रा तत्याज राजा । शिरोभागाच्च
कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधारेण धौतासिना
सीमन्तयन्निव निशामन्तरालव्यवधायकमाकाशमिवोत्तरीयाशुकं विक्षिपन्वा-
मकरपङ्खनेन करविक्षेपवेगगलितेन हृदयेनेव भयनिमित्तान्वेषिणा अमता
दिक्षु कनकवलयेन विराजमान, सत्स्वरावतारितवामचरणाक्रान्तिकम्पन-
प्रासाद, पुर पतितेनासिधारागोचरगतेन शशिमयूखखण्डेनेव खण्डितेन
हारेण राजमान, लक्ष्मीचुम्बनलम्पताम्बूलरसरजिताभ्यामिव निद्रया को-
पेन चातिलोहिताभ्या लोचनाभ्यां पाटल्यन्पर्यन्तानाशानाम्, बद्धान्धका-
रया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामा परिवर्तयन् 'देवि, न भेतव्यम्,
न भेतव्यम्' इत्यभिदधानो वेगेनोत्पपात । सर्वासु च दिक्षु विक्षिप्तचक्षुर्यदा
नाद्राक्षीत्किंचिदपि तदा पप्रच्छ तां भयकारणम् ।

अथ गृहदेवतास्त्रिव प्रधावितासु यामिकिनीषु, प्रबुद्धे च समीपशायिनि परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सा समभाषत—‘आर्यपुत्र, जानामि स्वप्ने भगवत सवितुर्मण्डलाच्चिर्गत्य द्वौ कुमारकौ तेजोमयौ बाला-तपेनेव पूरयन्तौ दिग्भागान् वैद्युतमिव जीवलोक कुर्वाणौ मुकुटिनौ कुण्ड-लिनौ अङ्गदिनौ कवचिनौ गृहीतशस्त्रौ इन्द्रगोपकरुचा रुधिरैर्ण स्नातौ उन्मुखेनोत्तमाङ्गघटमानाञ्जलिना जगता निखिलेन प्रणम्यमानौ कन्ययैकया च चन्द्रमूर्त्यैव सुषुम्णरश्मिनिर्गतयानुगम्यमानौ क्षितितलमवतीर्णौ । तौ च मे विलपन्त्या शस्त्रेणोदर विदार्य प्रवेष्टुमारब्धौ । प्रतिबुद्धास्त्रि चार्यपुत्र विक्रोशयन्ती वेपमानहृदया’ इति ।

एतस्मिन्नेव च कालक्रमे राजलक्ष्म्या प्रथमालाप प्रथयन्निव स्वप्नफलमु-पतोरण रराण प्रभातशङ्ख । भाविनीं भूतिमिवाभिदधाना दध्वनुरमन्दं दुन्दुभय । चकाण कोणाहृतानन्दादिव प्रत्यूषनान्दी । जय जयेति प्रबोध-मङ्गलपाठकानामुच्चैर्वाचोऽश्रूयन्त । पुरुषश्च वल्लभतुरङ्गमन्दुरामन्दिरे मन्द-मन्द सुप्तोत्थित सतीना कृतमधुरहेपारवाणा पुरश्च्योतत्तृषारसलिलशीकर किरन्मरकतहरित यवस वक्त्रापरवक्त्रे पपाठ—

‘निश्चिस्तरुविकारेण सन्मणि स्फुरता धाम्ना ।

शुभागमो निमित्तेन स्पष्टमाख्यायते लोके ॥ ३ ॥

अरुण इव पुर सरो रवि पवन इवातिजवो जलागमम् ।

शुभमशुभमथापि वा नृणा कथयति पूर्वनिदर्शनोदय ’ ॥ ४ ॥

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्त करणेन तामवादीत—‘देवि, मुदो-ऽवसरे विषीदसि । समुद्धास्ते गुरुजनाशिष पूर्णा नो मनोरथा परिगृही-तासि कुलदेवतासि प्रसन्नस्ते भगवानशुमाली नचिरेणैवातिगुणवदपत्यत्रय-लाभेनानन्दयिष्यति भवतीम्’ इति । अवतीर्य च यथाक्रियमाणा क्रिया-श्चकार । यशोमत्यपि तुतोष तेन पत्युर्भाषितेन ।

ततः समतिक्रान्ते कस्मिंश्चित्कालांशे देव्या च यशोमत्या देवो राज्य-वर्धन प्रथममेव सम्बभूव गर्भे । गर्भस्थितस्यैव च यस्य यशसेव पाण्डुता-मादत्त जननी । गुणगौरवक्रान्तेव गात्रमुद्बोद्ध न शशाक । कान्तिविसरामृ-तरसत्सेवाहार प्रति पराङ्मुखीबभूव । शनैः शनैरुपचीयमानगर्भभरालसा च गुरुमिवारितापि वन्दनाय कथमपि सखीमिहंस्तावलम्बेनानीयत । विश्रा-म्यन्ती सालभञ्जिकेव समीपगतस्तम्भमित्तिष्वलक्ष्यत । कमललोभनिलीनै-रलमिरिव वृताबुद्धर्तु नाशकच्चरणौ । मृणाललोभेन च चरणनखमयूखलम्रै-र्भवनहसैरिव सञ्चार्यमाणा मन्दमन्दं ब्रजाम । मणिमित्तिपातिनीषु प्रतिमा-स्वपि हस्तावलम्बनलोभेन प्रसारयामास करकमलम्, किमुत सखीषु ।

माणिक्यस्तम्भदीधितीरप्यालम्बितुमाचकाङ्क्ष, किं पुनर्भवनलता । समादे-
ष्टुमप्यसमर्थासीद्गृहकार्याणि कैव कथा कर्तुम् । आस्ता नूपुरभारखेदित
चरणयुगल मनसापि नोदसहत सौधमारोढुम् । अङ्गान्यपि नाशक्रोद्धारयितु
दूरे भूषणानि । चिन्तयित्वापि क्रीडापर्वताधिरोहणमुत्कम्पितस्तनी तस्तान ।
प्रत्युत्थानेषूभयजानुशिखरविनिहितकरकिसलयापि गर्वादिव गर्भेणाधार्यत ।
दिवसं चाधोमुखी स्तनपृष्ठसंक्रान्तेनापत्यदर्शनौत्सुक्यादन्त प्रविष्टेनेव मुख-
कमलेनैव प्रीयमाणा ददर्श गर्भम् । उदरे तनयेन हृदये च भर्त्रा तिष्ठता
द्विगुणितामिव लक्ष्मीमुवाह । सख्युत्सङ्गमुक्तशरीरा च शरीरपरिचारिका-
णामङ्गेषु सपत्नीना तु शिर सु पादौ चकार । अवतीर्णं च दशमे मासि
सर्वोर्वीभृत्यर्क्षपाताय वज्रपरमाणुभिरिव निर्मितम्, त्रिभुवनभारधारणसमर्थ
शेषफणामण्डलोपकरणैरिव कल्पितम्, सकलभूभृत्कम्पकारिण दिग्गजाव-
यवैरिव विहितमसूत देव राज्यवर्धनम् । यस्मिञ्जाते जातप्रमोदा नृत्यमय्य
इवाजायन्त प्रजा । पूरितासख्यशङ्खशब्दमुखर ग्रहतपटहशतपटुरव गम्भीर-
मेरीनिनादनिर्भरभरितभुवन प्रमोदोन्मत्तमर्त्यलोकमनोहर मासमेक दिवस-
मिव महोत्सवमकरोन्नरपति ।

अथान्यस्मिन्नतिक्रान्ते कस्मिंश्चित्काले कन्दलनि कुञ्जालितकदम्बतरौ
रूढतोक्मवृणस्तम्बे स्तम्भिततामरसे विकसितचातकचेतसि मूकमानसौकसि
नभसि मासि देव्या देवक्या इव चक्रपाणिर्यशोमत्या हृदये गर्भे च सममेव
सम्बभूव हर्ष । शनै शनैश्चास्या संप्रजापुण्यैरिव परिगृहीता भूयोऽप्या-
पाण्डुतामङ्गयट्टिर्जगाम । गर्भारम्भेण श्यामायमानचारुचूचुकचूलिकौ चक्र-
वर्तिन पातु मुद्रिताविवै पयोधरकलशौ बभौ । स्तन्यार्थमानननिहिता
दुग्धनदीव दीर्घस्निग्धधवला माधुर्यमधत्त दृष्टि । सकलमङ्गलगणाधिष्ठितगा-
त्रगरिम्भेव गतिरमन्दायत । मन्द मन्द सञ्चरन्त्या निर्मलमणिकुट्टिमनिमग्न-
प्रतिबिम्बतिमेन गृहीतपादपल्लवा पूर्वसेवामिवारेभे पृथिव्यस्या । दिवसम-
धिशयानाया शयनीयमपाश्रयपत्रभङ्गपुत्रिकाप्रतिमा विमलकपोलोदरगता
प्रसवसमय प्रतिपालयन्ती लक्ष्मीरिवालक्ष्यत । क्षपासु सौधशिखराग्रगताया
गर्भोन्माथमुक्ताशुके स्तनमण्डले सक्रान्तमुडुपतिमण्डलमुपरि गर्भस्य श्वेता-
तपत्रमिव केनापि धार्यमाणमदृश्यत । सुप्ताया वासभवने चित्रमितिचामर-
ग्राहिण्योऽपि चामराणि चालयाचक्रुः । स्वप्नेषु करविधृतकमलिनीपलाशपु-
टसलिलैश्चतुर्भिरपि दिक्करिभिरक्रियतामिषेक । प्रतिबुध्यमानायाश्च चन्द्र-
शालिकासालभञ्जिकापरिजनोऽपि जयशब्दमसकृदजनयत् । परिजनाह्वा-
नेष्वादिशेयशरीरा वाचो निश्चेरुः । क्रीडायामपि नासहताज्ञाभङ्गम् । अपि
च चतुर्णामपि महार्णवानामेकीकृतेनाम्भसा स्नातु वाञ्छा बभूव । बेला-

वनलतागृहोदरपुलिनपरिसरेषु पर्यटितु हृदयमभिललाष । आत्ययिकेष्वपि कार्येषु सविभ्रम भूलता चचाल । सन्निहितेष्वपि मणिदर्पणेषु मुखमुत्खाते खड्गपट्टे वीक्षितु व्यसनमासीत् । उत्सारितवीणा स्त्रीजनविरुद्धा धनुर्ध्वनय श्रुतावसुखायन्त । पञ्जरकेसरिषु चक्षुररमत । गुरुप्रणामेष्वपि स्तम्भितमिव शिर कथमपि ननाम । सख्यश्चास्या प्रमोदविस्फारितैर्लोचनपुटैरासन्नप्रसवमहोत्सवधियेव धवलन्यो भवन विकचकुमुदकमलकुवलयपलाशवृष्टिभय रक्षाबलिविधिमिवानवरत विदधाना दिक्षु क्षणमपि न मुमुक्षु पार्श्वम् । आत्मोचितस्थाननिषण्णाश्च महान्तो विविधौषधिधरा भिषजो भूधरा इव भुवो धृति चक्रुः । पयोनिधीना हृदयानीव लक्ष्म्या सहागतानि ग्रीवासूत्रग्रन्थिषु प्रशस्तरत्नान्यबध्यन्त ।

ततश्च प्राप्ते ज्येष्ठामूलीये मासि बहुलासु बहुलपक्षद्वादश्या व्यतीते प्रदोषसमये समारुरुक्षति क्षपायौवने सहसैवान्त पुरे समुदपादि कोलाहल स्त्रीजनस्य । निर्गत्य च ससन्नम यशोमत्या स्वयमेव हृदयनिर्विशेषा धाम्या सुता सुर्यात्रेति नाम्ना राज्ञ पादयोर्निपत्य 'देव, दिष्ट्या वर्षसे द्वितीयसुतजन्मना' इति व्याहरन्ती पूर्णपात्र जहार ।

अस्मिन्नेव च काले राज्ञ परमसंमत शतश संवादितातीन्द्रियादेशो दर्शितप्रभाव सङ्कलितौ ज्योतिषि सर्वासा ग्रहसंहिताना पारदश्चा सकलगणकमध्ये महितो हितश्च त्रिकालज्ञानभागभोजकस्तारको नाम गणक समुपसृत्य विज्ञापितवान्—'देव, श्रूयताम् । मान्धाता किलैवविधे व्यतीपातादिसर्वदोषाभिषङ्गरहितेऽहनि सर्वेषूच्चस्थानस्थितेष्वेव ग्रहेष्वीदृशि लभे मेजे जन्म । अर्वाक्ततोऽस्मिन्नन्तराले पुनरेवविधे योगे चक्रवर्तिजनने नाजनि जगति कश्चिदपर । सप्तानां चक्रवर्तिनामग्रणीश्चक्रवर्तिचिह्नानां महारत्नानां च भाजन सप्तानां सागराणां पालयिता सप्ततन्तूनां सर्वेषां प्रवर्तयिता सप्तसप्तिसप्त सुतोऽय देवस्य जात' इति ।

अत्रान्तरे स्वयमेवानाध्माता अपि तारमधुर शङ्खा विरेसु । अताडितोऽपि क्षुभितजलनिषिजलध्वनिधीर जुगुप्साभिषेकदुन्दुभि । अनाहतान्यपि मङ्गलतूर्याणि रेणु । सर्वभुवनाभयघोषणापटह इव दिगन्तरेषु बभ्राम तूर्यप्रतिशब्द । विधुतकेसरसटाश्च साटोपगृहीतहरितदूर्वापल्लवकवलप्रशस्तैर्मुलपुटैः समहेषन्त हृष्टा वाजिन । सलीलमुक्षिसैर्हस्तपल्लवैर्नृत्यन्त इव श्रवणसुभग जगर्जुर्गजा । ववौ चाचिराच्चक्रायुधमुत्सृजन्त्या लक्ष्म्या निश्वास इव सुरामोदसुरभिर्दिव्यानि । यज्वना मन्दिरेषु प्रदक्षिणशिखाकलापकथितकल्याणागमा प्रज्ज्वलुरनिन्धना वैतानवह्नय । भुवस्तलात्तपनीयशृङ्खलाबन्धबन्धुरकलशीकोशा समुदगुर्महानिधय । प्रहतमङ्गलतूर्यप्रतिशब्दनिमेन दिक्षु दिक्पालैरपि प्रमोदादक्रियतेव दिष्टवृद्धिकलकल । तत्क्षण एव च शुक्रवाससो

ब्रह्मसुखा कृतयुगप्रजापतय इव प्रजावृद्धये समुपतस्थिरे द्विजातय । सा-
क्षाद्धर्म इव शान्त्युदकफलहस्तस्तथौ पुर पुरोधा । पुरातन्य स्थितय इ-
वाद्दृश्यन्तागता बान्धववृद्धा । प्रलम्बश्मश्रुजालजटिलाननानि बहलमलपङ्क-
कलङ्ककालकायानि नश्यत कलिकालस्य बान्धवकुलानीवाकुलान्यधावन्त मु-
क्तानि बन्धनवृन्दानि । तत्कालापक्रान्तस्याधर्मस्य शिविरश्रेणय इवालक्ष्यन्त
लोकविलुण्ठिता विपणिवीथ्य । विलसदुन्मुखवामनकबधिरवृन्दवेष्टिता
साक्षाज्जातमातृदेवता इव बहुबालकव्याकुला नन्तुर्वृद्धधान्य । प्रावर्तत च
विगतराजकुलस्थितिरध कृतप्रतीहाराकृतिरपनीतवेत्रिवेत्रो निर्दोषान्त पुरप्र-
वेश सजस्वामिपरिजनो निर्विशेषबालवृद्ध समानशिष्टाशिष्टजनो दुर्ज्ञेय-
मत्तामत्तप्रविभागस्तुल्यकुलयुवतिवेश्यालापविलास प्रनृत्तसकलकटकलोक
पुत्रजन्मोत्सवो महान् ।

अपरेद्युरारभ्य सर्वाभ्यो दिग्भ्य स्त्रीराज्यानीवावर्जितानि, असुरविवरा-
णीवापावृतानि, नारायणावरोधानीव प्रचलितानि, अप्सरसामिव महीमव-
तीर्णानि कुलानि, परिजनेन पृथुकरण्डपरिगृहीता स्नानीयचूर्णावकीर्णकुसु-
मा सुमन स्रज , स्फटिकशिलाशकलशुक्लकर्पूरखण्डपूरिता पात्री , कुङ्कुमा-
धिवासभाजि भाजनानि च मणिमयानि, सहकारतैलमित्यत्तनुखदिरकेसर-
जालजटिलानि चन्दनधवलपूगफलफालीदन्तुरदन्तशफरकाणि, गुञ्जमधुक-
रकुलपीयमानपारिजातपरिमलानि पाटलकानि च, सिन्दूरपात्राणि च पिष्टा-
तकपात्राणि च बाललतालम्बमानविटकवीटकाश्च ताम्बूलवृक्षकान्बिभ्राणे-
नानुगम्यमानानि चरणैर्निकुट्टनरणितमणिनूपुरमुखरितदिङ्मुखानि नृत्यन्ति
राजकुलमागच्छन्ति समन्तात्सामन्तान्त पुरसहस्राण्यदृश्यन्त ।

शनैः शनैर्न्यजृम्भत च क्वचिन्नृत्तानुचितचिरन्तनशालीनकुलपुत्रकलोकला-
स्यप्रथितपार्थिवानुराग क्वचिदन्त स्मितक्षितिपालापेक्षितक्षीबक्षुद्रदासीसमा-
कृष्यमाणराजवल्लभ क्वचिन्मत्तकटककुट्टनीकण्ठलग्नवृद्धार्थसामन्तनृत्तनिर्भरह-
सितनरपति क्वचिद्विपक्षितपाक्षिसंज्ञादिष्टदुष्टदासेरकगीतसूच्यमानसचिवचौर्य-
रतप्रपञ्च क्वचिन्मदोत्कटकुट्टहारिकापरिष्वज्यमानजरत्नव्रजितजनितजनहास-
क्वचिदन्योन्यनिर्भरसपधौन्दुरविटचेटकैरब्धावाच्यवचनयुद्ध क्वचिन्नृपाबलाब-
लात्कारनर्त्यमाननृत्यानमिज्ञान्त पुरपालभावितभुजिग्य , सपर्वत इव कुसुम-
राशिमि , सधारानुह इव सीधुप्रपाभि , सनन्दनवन इव पारिजातकामोदैः,
सनीहार इव कर्पूरेणुभि , सादृहास इव पटहरवै , सामृतमथन इव
कलकलै , सावर्त इव रासकमण्डलै , सरोमाञ्च इव भूषणमणिकिरणैः,
सपट्टबन्ध इव चन्दनललाटिकाभि , सप्रसव इव प्रतिशब्दकै , सप्ररोह इव
प्रसादनैरुसवामोद ।

१ 'पाटलानि पोदलकानि च सिन्दूर०' अ २ 'चरणानि कुट्टन० ब ३ 'चेटक-
पेटकारब्ध० ब

स्कन्धावलम्बमानकेसरमाला' काम्बोजवाजिन इवास्कन्दन्तस्तरलतारका
हरिणा इवोड्डीयमाना सगरसुता इव खनित्रैर्निर्दयैश्चरणाभिघातैर्दारयन्तो
भुवमनेकसहस्रसख्याश्चिक्रीडुर्युवान । कथमपि तालावचरचारणचरणक्षोभ
चक्ष्मे क्षमा । क्षितिपालकुमारकाणा खेलतामन्योन्यास्फालैराभरणेषु मुक्ता-
फलानि फेलु । सिन्दूरेणुना पुनरूपन्नहिरण्यगर्भगर्भशोणितशोणाशमिव
ब्रह्माण्डकपालमभवत् । पटवासपाशुपटलेन प्रकटितमन्दाकिनीसैकतसहस्र-
मिव शुशुभे नभस्तलम् । विप्रकीर्यमाणपिष्टातकपरागपिञ्जरीतातपा भुवन-
क्षोभविशीर्णपितामहकमलकिञ्जल्करजोराजिरञ्जिता इव रेजुर्दिवसाः । सङ्घ-
ट्टविघटितहारपतितमुक्ताफलपटलेषु चस्खाल लोक ।

स्थानस्थानेषु च मन्दमन्दमास्फाल्यमानांलिङ्ग्यकेन शिञ्जानमञ्जुवेणुना
झणझणायमानझल्लरीकेण ताड्यमानतन्त्रीपटहिकेन वाद्यमानानुत्तानालांबु-
वीणेन कलकास्यकोशीकणितकाहलेन समकालदीयमानानुत्तालतानैकेनातो-
द्यवाद्येनानुगम्यमाना, पदेपदे झणझणितभूषणरवैरपि सहृदयैरिवानुवर्त-
मानताललया, कोकिला इव मदकलकाकलीकोमलालापिन्यो विटानां
कर्णामृतान्यश्चीलरासकपदानि गायन्त्य, समुण्डमालिका, सकर्णपल्लवा,
सचन्दनतिलका, समुच्छ्रिताभिर्वलयावलीवाचालाभिर्बाहुलतिकाभि सवि-
तारमिवालिङ्गयन्त्य, कुङ्कुमप्रमृष्टिरुचिरकाया काश्मीराकेशोर्ध्व इव वला-
न्त्य, नितम्बबिम्बलम्बविकटकुरण्टकशेखरा प्रदीप्ता इव रागाग्निना, सि-
न्दूरच्छटाच्छुरितमुखमुद्रा शासनपट्टपङ्क्तय इवाप्रतिहतशासनस्य वन्दर्पस्य,
मुष्टिप्रकीर्यमाणकर्पूरपटवासपासुलमनोरथसञ्चरणरथ्या इव यौवनस्योदाम-
कुसुमदामताडिततरुणजना प्रतीहार्य इव तरुणमहोत्सवस्य, प्रचलत्पन्नकु-
ण्डला लसन्त्यो लता इव मदनचन्दनद्रुमस्य, ललितपदहसकरवमुखरा
समुल्लसन्त्यो वीचय इव शृङ्गाररससागरस्य, वाच्यावाच्यविवेकशून्या बाल-
क्रीडा इव सौभाग्यस्य, घनपटहरवोत्कण्टकितगात्रयष्टय केतक्य इव कुसु-
मधूलिमुद्गिरन्त्य, कमलिन्य इव दिवसमुत्फुल्लानना, कुमुदिन्य इव रा-
त्रावनुपजातनिद्रा, आविष्टा इव नरेन्द्रवृन्दपरिवृता, प्रीतश्च इव हृदय-
मपहरन्त्य, गीतश्च इव रागमुद्गीपयन्त्य, पुष्टश्च इवानन्दमुत्पादयन्त्य,
मदमपि मदयन्त्य इव, रागमपि रञ्जयन्त्य इव, आनन्दमपि आनन्दयन्त्य
इव, नृत्यमपि नर्तयमाना इव, उत्सवमप्युत्सुक्यन्त्य इव, कटाक्षेक्षितेषु
पिबन्त्य इवापाङ्गशुक्तिभि, तर्जनेषु संयमयन्त्य इव नखमयूखपाशै, को-
पाभिन्मयेषु ताडयन्त्य इव झूलताविभागै, प्रणयसम्भाषणेषु वर्णन्त्य इव
सर्वरसान्, चतुरचङ्क्रमणेषु विकिरन्त्य इव विकारान्, पण्यविलासिन्य
प्राप्त्यन् ।

१ 'मानलिङ्गकेन' ब २ 'अनुत्तालालांबु' ब ३ 'तालिकेन' ब ४ 'अनुवर्त्य-
मान' ब ५ 'शृङ्गाररसस्य' अ ६ 'उत्तमयन्त्य' ब

अन्यत्र वेत्रिवेत्रवित्रासितजनदत्तान्तराला , ध्रियमाणधवलतपत्रवना वनदेवता इव कल्पतरुतलविचारिण्य , काश्चित्कन्धोभयपालीलम्बमानलम्बोत्तरीयलेमहस्ता लीलादोलाधिरूढा इव प्रेङ्गन्त्यः , काश्चित्कनककेयूरकोटिपाठ्यमानपट्टाशुकोत्तरङ्गास्तरङ्गिण्य इव तरच्चक्रवाकसीमन्यमानस्रोतस , काश्चिदुद्धूयमानधवलचामरसटालग्नत्रिकण्टकवलितविकटकटाक्षा सरस्य इव हंसाकृष्यमाणनीलोत्पलवना , काश्चिच्चलच्चरणच्युतालक्तकारुणस्वेदशीकरसिच्यमानभवनहसा सध्यारागरज्यमानेन्दुबिम्बा इव कौमुदीरजस्य , काश्चित्कण्ठनिहितकाञ्चनकाञ्चीगुणाञ्जितकञ्जुकिविकारौकुञ्जितभुव कामवागुरा इव प्रसारितबाहुपाशा राजमहिष्य प्रारब्धनुत्या विलेसु ।

सर्वतश्च नृत्यत स्त्रैणस्य गलद्भि पदालक्तकैररुणिता रागमयीव शुशोण क्षोणी । समुल्लसद्भि स्तनमण्डलैर्मङ्गलकलशमय इव बभूव महोत्सव । भुजलताविक्षेपैर्मृणालवलयमय इव रराज जीवलोकः । समुल्लसद्भिर्विलारास्मितैस्तडिन्मय इवाक्रियत कालः । चञ्चलाना चक्षुषामशुमि कृष्णसौरमया इवासन्वासरा । समुल्लसद्भि शिरीषकुसुमस्तबककर्णपूरैः शुक्लपिच्छमय इव हरितच्छाद्योऽभूदातप । विस्रसमानैर्धम्मिल्लतमालपल्लवैः कज्जलमयमिवालक्ष्यतान्तरिक्षम् । उत्क्षिप्तैर्हस्तकिशलयैः कमलिनीमय्य इव बभासिरे सृष्टयः । माणिक्येन्द्रायुधानामर्चिषा चाषपत्रमया इव चकाशिरे रविमरीचयः । रणतामाभरणगणाना प्रतिशब्दकैः किङ्किणीमय्य इव शिशिजिरे दिशः । जरत्योऽप्युन्मादिन्य इव रमण्यो रेणुः । वर्षीयासोऽपि प्रहृगृहीता इव नापत्रेपिरे । विद्वत्सोऽपि मत्ता इवात्मान विसस्मरुः । निनर्तिषया मुनीनामपि मनासि विपुस्फुल्लः । सर्वस्व च ददौ नरपतिः । दिशि दिशि कुबेरकोषा इवालुप्यन्त लोकेन द्रविणराशयः ।

एव च वृत्ते तस्मिन्महोत्सवे शनैः शनैः पुनरप्यतिक्रामति काले, देवे चोत्तमाङ्गनिहितरक्षासंरक्षे, समुन्मिषतापामिस्फुलिङ्ग इव गोरोचनापिञ्जरितवपुषि, समभिव्यज्यमानसहजक्षेत्रतेजसीव हाटकबद्धविकटव्याघ्रनखपङ्क्तिमण्डितग्रीवके, हृदयोद्भिद्यमानदर्पाङ्कुर इव प्रथमाव्यक्तजल्पितेन सत्यस्य शनैः शनैरौकारमिव कुर्वाणे, मुग्धस्मिते कुसुमैरिव मधुकरकुलानि बन्धुहृदयान्याकर्षन्ति, जननीपयोधरकलशपथ शीकरसेकादिव जायमानैर्विलासहसिताङ्कुरैर्दशनकैरलक्रियमाणमुखकमलके, चारित्र्य इवान्त पुरस्त्रीकदम्बकेन पाल्यमाने, मन्त्र इव सचिवमण्डलेन रक्ष्यमाणे, वृत्त इव कुलपुत्रकलोकेनमुच्यमाने, यशसीवात्मवशेन मन्त्रार्थमाने, मृगपतिपोत इव रक्षिपुरुषशङ्खपञ्जरमध्यगते, धात्रीकराङ्गुलिलम्बे पञ्चषाणि पदानि प्रयच्छति हर्षे, षष्ठं

वर्षमवतरति च राज्यवर्धने देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव वसुधा देवीं राज्यश्रियम् ।

पूर्णेषु च प्रसवदिवसेषु दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी, हसमधु-
रस्वरा शरदमिव प्रावृद्ध, कुसुमसुकुमारावयवा वनराजिमिव मधुश्री,
महाकनकावदातां वसुधारामिव द्यौः, प्रभावर्षिणीं रत्नजातिमिव वेला, स-
कलजननयनानन्दकारिणीं चन्द्रलेखामिव प्रतिपत्, सहस्रनेत्रदर्शनयोग्या
जयन्तीमिव शची, सर्वभूभृद्भयार्थितां गौरीमिव मेना, प्रसूतवती दुहितरम् ।
यथा द्वयोः सुतयोरुपरि स्तनयोरिवैकावलीलतया नितरामराजतः ।

अस्मिन्नेव तु काले देव्या यशोमत्या भ्राता सुतमष्टवर्षदेशीयमुद्धूयमान-
कुटिलकाकपक्षकशिखण्ड खण्डपरशुहुकाराग्निधूमलेखानुबद्धमूर्धानं मकरध्व-
जमिव पुनर्जातम्, एकेनेन्द्रनीलकुण्डलाशुद्रयामलितेन शरीरार्धेनेतरेण च त्रि-
कण्टकमुक्ताफलालोकधवलितेन सपृक्तावतारमिव हरिहरयोर्दृश्यन्तम्, पी-
नप्रकोष्ठप्रतिष्ठितपुष्पलोहचलय परशुराममिव क्षत्रक्षपणक्षीणपरशुपाशचिह्नितं
बालतां गतम्, कण्ठसूत्रग्रथितभङ्गुरप्रवालाङ्कुर हिरण्यकशिपुमिवोर काठिन्य-
खण्डितनरसिंहनखखण्डम्, गृहीतजन्मान्तर शैशवेऽपि सावष्टम्भ बीजमिव
वीर्यद्रुमस्य भण्डिनामानमनुचर कुमारयोरर्पितवान् ।

अवनिपतेस्तु तस्योपरि पुत्रयोस्तृतीयस्य नेत्रयोरिवेश्वरस्य तुल्य दर्शनमा-
सीत् । राजपुत्रावपि सकलजीवलोकहृदयानन्ददायिनौ तेन प्रकृतिदक्षिणेन
मधुमाधवाविव मलयमारुतेनोपेतौ नितरां रेजतु । क्रमेण चापरेणेव आत्मा
प्रजानन्देन सह वर्धमानौ यौवनमवतेरतुः स्थिरोरुस्तम्भौ च पृथुप्रकोष्ठौ दी-
र्घभुजागलौ विकटोर कपाटौ प्राशुसालाभिरामौ महानगरसन्निवेशाविव सर्व-
लोकाश्रयक्षमौ बभूवतु ।

अथ चन्द्रसूर्याविव स्फुरज्योत्स्नायश्च प्रतापाक्रान्तभुवनानभिरामदुर्निरी-
क्ष्यौ, अग्निमारुताविव समभिव्यक्ततेजोबलावेकीभूतौ, शिलाकठिनकायबन्धौ
हिमवद्विन्ध्याविवाचलौ, महावृषाविव कृतयुगयोग्यौ, अरुणगरुडाविव हरिवा-
हनवियक्तशरीरौ, इन्द्रोपेन्द्राविव नागेन्द्रगतौ, कर्णार्जुनाविव कुण्डलकिरीट-
धरौ, पूर्वोपरदिग्भागाविव सर्वतेजस्विनामुदयास्तमयसम्पादनसमर्थौ, अमा-
न्ताविवातिमानेनासन्नवेलागलनिरोधसङ्कटे कुकुटीरके तेज पराङ्मुखौ छायां
पि जुगुप्समानौ, स्वात्मप्रतिबिम्बेनापि पादखलमेन लज्जमानौ, शिरोरुहाणा-
मपि भङ्गेन दुःखमवतिष्ठमानौ, चूडामणिसंक्रान्तेनापि द्वितीयेनातपत्रेणापत्रप-
माणौ, भगवति षण्मुखेऽपि स्वामिशब्देनासुखायमानश्रवणौ, दर्पणदृष्टेनापि
प्रतिपुरुषेण दूयमाननयनौ, संध्याञ्जलिघटनेष्वपि शूलायमानोत्तमाङ्गौ, उर-
ध्वरश्मतेनापि धनुषा दोदूयमानहृदयौ, आलेख्यक्षितिपतिभिरप्यप्रणमद्भिः
सन्तप्यमानचरणौ, परिमितमण्डलसन्तुष्ट तेज सवितुरप्यबहुमन्यमानौ,

भूभृदपहृतलक्ष्मीक सागरमप्युपहसन्तौ, बलवन्ममकृतविग्रह मारुतमपि निन्दन्तौ, हिमवतोऽपि चमरीबालव्यजनवीजितेन दह्यमानौ, जलधीनामपि शङ्खैः खिद्यमानौ, चतुःसमुद्राधिपतिमपरः प्रचेतसमप्यसहमानौ, अनपहृतच्छन्नानपि विच्छाद्यानवनिपालान्कुर्वाणौ, साधुष्वप्यसेवितप्रसन्नौ, मुखेन मधु क्षरन्तौ, दुष्टराजवशानूपमणा दूरस्थितानपि म्लानिमानयन्तौ, अनुदिवस शास्त्राभ्यासश्यामिकाकलङ्कितमशेषराजकप्रतापाग्निनिर्वापणमलिनमिव करतलमुद्रहन्तौ, योग्याकालेषु धीरैर्धनुर्ध्वनिभिरभ्यर्णोपभोगाद्गिबभूमिरिवापन्नतौ, राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यामाविर्भूतशब्दप्रादुर्भावौ, स्वल्पीयसैव कालेन द्वीपान्तरेष्वपि प्रकाशता जगमतु ।

एकदा च तावाहूय भुक्तवानभ्यन्तरगतः पिता सन्नेहमवादीत्—‘वत्सौ, प्रथमं राज्याङ्गं दुर्लभं सद्गुणम् । प्रायेण परमाणवं इव समवायेष्वनुगुणीभूय द्रव्यं कुर्वन्ति पार्थिवं क्षुद्राः । क्रीडारसेन नर्तयन्तो मयूरतां नयन्ति बालिशाः । दर्पणमिवानुप्रविश्यात्मीयाः प्रकृतिं सक्रामयन्ति पल्लविकाः । स्वप्ना इव मिथ्यादर्शनैरसद्बुद्धिं जनयन्ति विप्रलम्भकाः । गीतनृत्यहसितैरुन्मत्ततामावहन्त्युपेक्षिता विकारा इव वातिकाः । चातका इव तृष्णावन्तो न शक्यन्ते ग्रहीतुमकुलीनाः । मानसे मीनमिव स्फुरन्तमेवामिप्रायः गृह्णन्ति जालिकाः । यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः । शल्यं हृदये निक्षिपन्त्यतिमार्गणाः । यतः सर्वेदोषाभिष्वङ्गैरसङ्गतौ बहुधोपधाभिः परीक्षितौ शुची विनीतौ विक्रान्तावभिरूपौ मालवराजपुत्रौ भ्रतरौ भुज्राविव मे शरीरादव्यतिरिक्तौ कुमारगुप्तमाधवगुप्तनामानावस्माभिर्भवतोरनुचरत्वाधर्मिभौ निर्दिष्टौ, अनयोरुपरि भवद्भ्यामपि नान्यपरिजनसमवृत्तिभ्यां भवितव्यम्’ इत्युक्त्वा तथोराह्वानाय प्रतीहारमादिदेश ।

नाचेराद्वारदेशनिहितलोचनौ राज्यवर्धनहर्षौ प्रतीहारेण सह प्रविशन्तम्, अग्रतो ज्येष्ठमष्टादशवर्षवयसं नात्युच्चं नातिखर्वमतितुल्यं पदन्यासैरनेकनरपतिसञ्चरणचला निश्चलीकुर्वाणमिवोर्वीम्, अनवरताभ्यस्तलङ्घनघनोपचयकठिनमासमेदुरादूरद्वयाग्निपततेवानुलबणजानुग्रन्थिप्रसूतेन तनुतरजङ्घाकाण्डयुगलेन भासमानम्, उल्लिखितपार्श्वप्रकाशितकशिन्ना मन्दरमिव सुरासुररभसभ्रमितवासुकिकषणक्षीणेन मध्येन लक्ष्यमाणम्, अतिविस्तीर्णेनोरसा स्वामिसम्भावनानामपरिमितानामवकाशमिव प्रयच्छन्तम्, प्रलम्बमानस्य भुजयुगलस्य निभृतललितैर्विक्षेपैरतिदुस्तरतरन्ममिव यौवनोदधिम्, वामकरकटकमाणिक्यमरीचिमञ्जरीजालिन्याः समुद्भिद्यमानप्रतापानलशिखापल्लवयेव चापगुणकिणलेखयाङ्कितपीवरप्रकोष्ठम्, आलोहिनीमुञ्चासतटावलम्बिनीमल्लग्रहणव्रतविधृता रौरवीमिव त्वचः कर्णाभरणमणेः प्रभा बिभ्राणम्, उत्कोटिकेयूरप-

अभङ्गपुत्रिकाप्रतिबिम्बगर्भकपोलं मुखं चन्द्रमसमिव हृदयस्थितरोहिणीक-
मुद्रहन्तम्, अचपलस्तिमिततारकेणाधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मी-
लामोत्तानितमुखानि पङ्कजवनानि विनयम्, स्वाम्यनुरागमिवाभ्लातकमु-
त्तंसीकृत शिरसा धारयन्तम्, निर्दयया कङ्कणभङ्गभीतसकलकार्मुकार्पि-
तामिव नम्रतां प्रकाशयन्तम्, शैशव एव निर्जितैरिन्द्रियैररिमिरिव संयतै शो-
भमानम्, प्रणयिनीमिव विश्वासभूमि कुलपुत्रतामनुवर्तमानम्, तेजस्विनमपि
शीलेनाह्लादकेन सवितारमिव शशिनान्तर्गतेन विराजमानम्, अचलानामपि
कायकार्कश्येन गन्धनमिवाचरन्तम्, दर्शनक्रीतमानन्दहस्ते विक्रीणानमिव
जन सौभाग्येन कुमारगुप्तम्, पृष्ठतस्तस्य कनीयांसमतिप्राञ्जुतया गौरतया
च मन शिलाशैलमिव सञ्चरन्तम्, अनुल्बणमालतीकुसुमशेखरनिभेन निर्जि-
गमिषता गुरुणा शिरसि चुम्बितमिव यशसा, परस्परविरुद्धयोर्विनययौवन-
योश्चिराप्यथमसङ्गमचिह्नमिव भ्रूसङ्गतकेन कथयन्तम्, अतिधीरतया हृदय-
निहिता स्वामिभक्तिमिव निश्चला दृष्टि धारयन्तम्, अच्छाच्छचन्दनरसानु-
लेपशीतल सन्निहितहारोपधान वक्ष स्थलमनन्तसामन्तसंक्रान्तिश्रान्ताया
श्रियो विशाल शशिमणिशिलापट्टशयनमिव बिभ्राणम्, चक्षु कुरङ्गकैर्घोणा-
वश वराहै स्कन्धपीठ महिषै प्रकोष्ठबन्ध व्याघ्रै पराक्रम केसरिभिर्गमन
मतङ्गजैर्मृगयाक्षपितशेषैर्मौलैरुल्कोचमिव दत्त दर्शयन्त माधवगुप्त दृष्टशत ।

प्रविश्य च तौ दूरादेव चतुर्भिरङ्गैरुत्तमाङ्गेन च गा स्तुशन्तौ नमश्चक्रत ।
स्निग्धनरेन्द्रदृष्टिनिर्दिष्टामुचिता भूमि भेजाते । मुहूर्तं च स्थित्वा भूपतिरा-
दिदेश तौ—‘अद्यप्रभृति भवन्त्यां कुमारवनुवर्तनीयौ । अहर्निशमस्तापर-
व्यापाराभ्या प्रतिबिम्बकाभ्यामिवाङ्गभूताभ्यामनयो कुमारयोश्चरतोस्तिष्ठतो-
स्वपतोर्जाग्रतोश्चान्तिक क्षणमपि न मोक्ष्यम् । एवं वामचिरात्सकला
सङ्कल्पा कल्पतरव इवाभिमतफलसम्पदुत्कर्षविशेषप्रदा भविष्यन्ति’ इत्या-
हर्षं ‘यथाज्ञापयति देव’ इति मेदिनीदोलायमानैर्मौलिभ्यां युगपदभिहिते
नाभ्यामुत्थाय राज्यवर्धनहर्षौ पितर प्रणेमतु । आदाय च तौ निर्जग्मतु ।
ततश्चारभ्य क्षणमपि निमेषोन्मेषाविव चक्षुर्गोचरादनपयान्तावुच्छ्वासनि श्वा-
साविव नक्तन्दिवमभिमुख स्थितौ भुजाविव सतत पार्श्ववर्तिनौ कुमारयोस्तौ
बभूवतु ।

अथ राज्यश्रीरपि नृत्त्यगीतादिषु विदग्धासु सखीषु सकलासु कलासु च
प्रतिदिवसमुपचीयमानपरिचया शनै शनैरवर्धत परिमितैरेव च दिवसैर्यौवन-
मारुरोह । निपेतुरेकस्या तस्या शरा इव लक्ष्यभुवि भूभुजा सर्वेषा दृष्टयः ।
दूतप्रेषणादिभिश्च ता यथाचिरे राजान । कदाचित्तु राजान्त पुरप्रासादस्थितो
बाह्यकक्षावस्थितेन पुरुषेण स्वप्रस्तावागता गीयमानामार्यामशृणोत्—

१ ‘अहर्निश भविष्यन्ति’ इति नास्ति अ-पुस्तके २ ‘मौलिभ्यामुत्थाय राज्यवर्ध-
नहर्षौ प्रणेमतु । तौ च पितरम्’ अ

‘उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले’ ।

सरिदिव तदमनुवर्ष विवर्धमाना सुता पितरम् ॥ ५ ॥’

ता च श्रुत्वा पार्श्वस्थिता महादेवीमुत्सारितपरिजनो जगाद—

‘देवि, तरुणीभूता वत्सा राज्यश्री । एतदीया गुणवैत्तेव क्षणमपि हृदयाश्चापयाति मे चिन्ता । यौवनारम्भ एव च कन्यकानामिन्धनीभवन्ति पितर सन्तापानलस्य । हृदयमन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्या । केनापि कृता धर्म्या नाभिमता मे स्थितिरिय यदङ्गसम्भूतान्यङ्गलालितान्यपरित्याज्यान्यपत्यकान्यकाण्ड एवागत्यासंस्तुतैर्नीयन्ते । एतानि तानि खल्वङ्गनस्थानानि संसारस्य । सेय सर्वाभिभाविनी शोकाग्नेर्दाहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्त । एतदर्थं जन्मकाल एव कन्यकाभ्य प्रयच्छन्ति सलिलमश्रुभि साधव । एतद्भयादकृतदारपरिग्रहा परिहृतगृहवसतय शून्यान्धरणान्यधिशेरते मुनय । को हि नाम सहेत सचेतनो विरहमपत्यानाम् । यथा यथा समापतन्ति दूता वराणा वराकी लज्जमानेव चिन्ता तथा तथा नितरां प्रविशति मे हृदयम् । किं क्रियते । तथापि गृहगतैरनुगन्तव्या एव लोकवृत्तयः । प्रायेण च सत्स्वप्यन्येषु वरगुणेष्वभिजनमेवानुरुध्यन्ते धीमन्त । धरणीधराणा च मूर्ध्नि स्थितो माहेश्वर पादन्यास इव सकलभुवननमस्कृतो मौखैरिवश । तत्रापि तिलकभूतस्यावन्तिवर्मण, सूनुरग्रजो ग्रहवर्मा नाम ग्रहपतिरिव गा गत पितुरन्यूनो गुणैरेना प्रार्थयते । यदि भवत्या अपि मतिरनुमन्यते ततस्तस्मै दातुमिच्छामि’ इत्युक्तवति भर्तारि दुहितृस्नेहकातरतरहृदया साश्रुलोचना महादेवी प्रत्युवाच—‘आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो धात्रीनिर्विशेषा भवन्ति खलु मातर कन्यकानाम् । प्रदाने तु प्रमाणमासां पितर । केवल कृपाकृतविशेष सुदूरेण तनयस्नेहादतिरिच्यते दुहितृस्नेह । अर्थो नेय यावज्जीवमावयोरार्तिता प्रतिपद्यते तथार्यपुत्र एव जानाति’ इति ।

राजा तु जातनिश्चयो दुहितृदानं प्रति समाहूय सुतावपि विदितार्थावकाशं । शोभने च दिवसे ग्रहवर्मणा कन्या प्रार्थयितुं प्रेषितस्य पूर्वगतस्यैव प्रधानदूतपुरुषस्य करे सर्वराजकुलसमक्ष दुहितृदानजलमपातयत् । जातमुदि कृतार्थं गते च तस्मिन्नासन्नेषु च विवाहदिवसेषु हामदीयमानताम्बूलपटवासकुसुमप्रसाधितसर्वलोकम्, सकलदेशादिश्यमानशिल्पिसार्थागमनम्, अवनिपालपुरुषगृहीतसमग्रग्रामीणानीयमानोपकरणसम्भारम्, राजदौवारिकोपनीयमानानेकनुपोपायनम्, उपनिमज्जितागतबन्धुवर्गसवर्गणव्यग्रराजवल्लभम्, लब्धमधुमदप्रचण्डचर्मकारकरपुटोल्लालितकोणपटुविघट्टनरन्मङ्गलपटहम्, पिष्टपञ्जाङ्गुलमण्ड्यमानोल्लखलमुसलशिलाद्युपकरणम्, अशेषाशा-

१ ‘काल’ ब २ ‘गुणवृत्तेव’ ब ३ ‘सहेत विरह’ अ ४ ‘मौखरो’ ब ५ ‘यथा यावज्जीव’ अ

मुखाविर्भूतचारणपरम्परापूर्वमाणप्रकोष्ठ प्रतिष्ठाप्यमानेन्द्राणीदैवतम्, मितकु-
सुमविलेपनवसनसत्कृतैः सूत्रधारैरादीयमानविवाहवेदीसूत्रपातम्, उत्कृष्टक-
कैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धैर्धवल्लीक्रियमाणप्रासादप्रतोली-
प्राकारशिखरम्, क्षुण्णक्षाल्यमानकुसुम्भकसम्भाराम्भ प्लवपूरज्यमानजनपाद-
पल्लवम्, निरूप्यमाणयौतकयोग्यमातङ्गतुरङ्गतरङ्गिताङ्गनम्, गणनामियुक्त-
गणकगणगृह्यमाणलगुणम्, गन्धोदकवाहिमकरमुखप्रणालीपूर्वमाणक्रीडा-
चापीसमूहम्, हेमकारचक्रप्रक्रान्तहाटकघटनटाङ्कारवाचालितालन्दकम्, उ-
त्थापिताभिनवभित्तिपाल्यमानबहलवालुकाकण्ठकालेपाकुलालेपकलोकम्, च-
तुरचित्रकरचक्रवाललिख्यमानमङ्गल्यालेख्यम्, लेप्यकारकदम्बकक्रियमाण-
मृण्मयीनकूर्ममकरनारिकेलकदलीपूगवृक्षकम्, क्षितिपालैश्च स्वयमाबद्ध-
कक्ष्यै स्वाम्यर्पितकर्मशोभासम्पादनाकुलैः सिन्दूरकुट्टिमभूमीश्च मसृणयद्भि-
र्विनिहितसरसातर्पणहस्तान्वित्यस्तालकपाटलाश्च चूताशोकपल्लवलाञ्छित-
शिखरानुद्वाहवितर्दिकास्तम्भानुत्तम्भयद्भिः प्रारब्धविधिव्यापारम्, आसूर्यो-
दयाच्च प्रविष्टाभिः सतीभिः सुभगाभिः सुरूपाभिः सुवेशाभिरविधवाभिः
सिन्दूरजोराजिराजितललाटाभिर्बधूवरगोत्रग्रहणगर्भाणि श्रुतिसुभगानि मङ्ग-
लानि गायन्तीभिर्बहुविधवर्णकादिगङ्गाङ्गुलीभिर्प्रीवासुखाणि च चित्तयन्तीभि-
श्चित्तपल्लतालेख्यकुशलाभिः कलशाश्च धवलिताञ्शीतलशाराजिरश्रेणीश्च
मण्डयन्तीभिर्मिषपुटकर्पासतलपल्लवाश्च वैवाहिककङ्कणोणांसूतसंनाहाश्च रञ्ज-
यन्तीभिर्बलाशानाघृतवनीकृतकुङ्कुमकल्कमिश्रिताश्चाङ्गरागाह्लावण्यविशेषकृन्ति
च मुखालेपनानि कल्पयन्तीभिः कक्कोलमिश्राः सजातीफला स्फुरत्स्फीत-
स्फाटिककर्पूरशकलखचितान्तराला लवङ्गमाला रचयन्तीभिः समन्तात्सामन्त-
सीमन्तिनीभिर्व्याप्तम्, बहुविधभक्तिनिर्माणनिपुणपुराणपौरपुरप्रबन्धमानै-
र्बद्धैश्चाचारचतुरान्त पुरजरतीजनितपूजाराजमानरजंकरज्यमानैः रक्तैश्चोभयप-
टान्तलप्रपरिजनप्रेङ्खोलितैश्छायासु शोष्यमाणैः शुष्कैश्च कुटिलक्रमरूपक्रिय-
माणपल्लवपरभागैरपरैरारब्धकुङ्कुमपङ्कस्थासकच्छुरणैरपरैरुज्जुजमुजिष्याभज्य-
मानभङ्गुरोत्तरीयैः शौमैश्च बादरैश्च दुकूलैश्च लालातन्तुजैश्चाशुकैश्च नेत्रैश्च
निर्मोकनिर्भैरकटोररम्भागर्भकोमलैर्निःश्वासहार्यैः स्पर्शानुमेयैर्वांसोभिः सर्वतः
स्फुरद्भिरिन्द्रायुधसहस्रैरिव सञ्छादितम्, उज्ज्वलनिचोलकावगुण्ठ्यमान-
हसकुलैश्च शयनीयैस्तारामुक्ताफलोपचीयमानैश्च कञ्जकैरेकोपयोगपाठ्यमा-
नैश्चापरिमितैः पट्टपटीसहस्रैरभिनवरागकोमलैर्दुकूलराजमानैश्च पटवितानैः
स्तवरकनिवहनिरन्तरच्छाद्यमानसमस्तपटलैश्च मण्डपैरुच्चित्रनेत्रपटवेष्ट्यमानैश्च
स्तम्भैरुज्ज्वल रमणीय चौत्सुक्यदं च मङ्गल्य चासीद्राजकुलम् ।

१ 'प्रकोष्ठप्रतिष्ठाप्य०' अ २ 'रजकमहादारजतरज्यमानैः' ब ३ '०कोमलै-
र्दुकूल०' ब

देवी तु यशोमती विवाहोत्सवपर्याकुलहृदया हृदयेन भर्तरि कुतूहलेन जामातरि स्नेहेन दुहितरि उपचारेण निमन्त्रितस्त्रीषु आदेशेन परिजने शरीरेण सञ्चरणे चक्षुषा कृताकृतप्रत्यवेक्षणेषु आनन्देन महोत्सवे एकापि बहुधा विभक्तेवाभवत् । भूपतिरप्युपर्युपरि विसर्जितोद्भवामीजनितजामातृ-जोष सत्यप्याज्ञासम्पादनदक्षे मुखेक्षणपरे परिजने सम पुत्राभ्या दुहितृस्नेह-विह्वल सर्वं स्वयमकरोत् ।

एव च तस्मिन्नाविधवार्मय इव भवति राजकुले, मङ्गलमय इव जायमाने जीवलोके, चारणमयेष्विव लक्ष्यमाणेषु दिङ्मुखेषु, पटहमय इव कृतेऽन्तरिक्षे, भूषणमय इव भ्रमति परिजने, बान्धवमय इव दृश्यमाने सपथे, निर्द्वैतमय इवोपलक्ष्यमाणे काले, लक्ष्मीमय इव विजृम्भमाणे महोत्सवे, निधान इव सुखस्य फल इव जन्मनः परिणाम इव पुण्यस्य यौवन इव विभूतेयौवराज्य इव प्रीते सिद्धिकाल इव मनोरथस्य वर्तमाने, गण्यमान इव जनाङ्गुलीभिः, आलोक्यमान इव मार्गध्वजैः, प्रत्युद्गम्यमान इव मङ्गल्यवाद्यप्रतिशब्दैः, आहूयमान इव मौहूर्तिकैः, आकृष्यमाण इव मनोरथैः, परिवर्ज्यमान इव वधूसखीहृदयैराजगाम विवाहदिवस । प्रातरेव प्रतीहारैः समुत्सारितनि-खिलानिबद्धलोक विविक्तमक्रियत राजकुलम् ।

अथ महाप्रतीहार प्रविश्य नृपसमीपम् 'देव, जामातुरन्तिकात्ताम्बूल-दायक पारिजातकनामा सप्राप्तः' इत्यभिधाय स्वाकार युवानमदर्शयत् । राजा तु त दूरादेव जामातृबहुमानादर्शितादर 'बालक, कच्चित्कुशली ग्रह-वर्मा' इति पप्रच्छ । असौ तु समाकर्णितनराधिपध्वनिर्धावमान कतिचित्प-दान्युपसृत्य प्रसार्य च बाहू सेवाचतुरश्रिर वसुन्धरायां निधाय मूर्धान-मुत्थाय 'देव, कुशली यथाज्ञापयत्यर्चयति च देवं नमस्कारेण' इति व्यज्ञा-पयत् । आगतजामातृनिवेदनागत च त ज्ञात्वा कृतसत्कार राजा 'यामिन्याः प्रथमे यामे विवाहकालात्ययकृतो यथा न भवति दोषः' इति सन्दिश्य प्रतीप प्राहिणोत् ।

अथ सकलकमलवनलक्ष्मीं वधूमुख इव सञ्चार्य समवसिते वासरे, विवाहदिवसश्रिय 'प्रदपल्लव इव रज्यमाने सवितरि, वधूवरानुरागलघूकृत-प्रेमलजितेष्विव विघटमानेषु चक्रवाकमिथुनेषु, सौभाग्यध्वज इव रक्ताशुक-सुकुमारवपुषि नभसि स्फुरति संध्यारागे, कपोतकण्ठकर्बुरे वरयात्रागमन-रजसीव कलुषयति दिङ्मुखानि तिमिरे, लग्नसम्पादनसज्ज इवोजिह्वाने ज्यो-तिर्गणे, विवाहमङ्गलकलश इवोदयशिखरिणा समुत्क्षिप्यमाणे वर्धमानधव-लच्छाये ताराधिपमण्डले वधूवदनलावण्यज्योत्स्नापरिपीततमसि प्रदोषे वृथोदितमुपहसत्स्विव रजनिकरमुत्तानितमुखेषु कुसुदवनेष्वाजगाम सुदुर्मुह-

रुद्धासितस्फारस्फुरितारुणचामरैर्मनोरथैरिवोत्थितरागाग्रपल्लवै पुरो धाव-
मानै पादातैरुत्कर्णकटकहयप्रतिहेषितदीयमानस्वागतैरिव वाजिनां वृन्दैश्चा-
पूरितदिग्भागश्चलकर्णचामराणा चामीकरमयसर्वोपकरणाना वर्णकलम्बिना
बलिना घण्टाटाङ्कारिणा करिणा घटाभि घटयन्निव पुनरिन्दूदयविलीन-
मन्धकार नक्षत्रमालामण्डितमुखी करिणी निशाकर इव पौरन्दरी, दिश-
मारूढ प्रकटितविविधविहगविरुतैस्तालावचरचारणै पुर सरैर्बालो वसन्त
इवोपवनै क्रियमाणकोलाहलो गन्धतैलावसेकसुगन्धिना दीपिकाचक्रवा-
लस्यालोकेन कुङ्कुमपटवासधूलिपटलेनेव पिञ्जरीकुर्वन्सकल लोकमुत्फुल्ल-
मल्लिकामुण्डमालामध्याध्यासितकुसुमशेखरेण शिरसा हसन्निव सपरिवेश-
क्षपाकर कौमुदीप्रदोषमात्मरूपनिर्जितमकरकेतुकरापहतेन कर्मुकेणेव कौसु-
मेन दाक्ष्णा विरचितवैकक्ष्यकविलास कुसुमसौरभगर्वभ्रान्तभ्रमरकुलकल-
प्रक्षापसुभग पारिजात इव जात श्रिया सह पुनरवतारितो मेदिनी
नववधूवदनावलोकनकुतूहलेनेव कृष्यमाणहृदय पतन्निव मुखेन प्रत्यासञ्च-
लभो ग्रहवर्मा ।

राजा तु तमुपद्वारमागत चरणाभ्यामेव राजचक्रानुशान्धमान ससुत
प्रत्युज्जगाम । अवतीर्ण च त कृतनमस्कार मन्मथमिव माधव प्रसारितभुजो
गाढमालिलिङ्ग । यथाक्रमं परिष्वक्तराज्यवर्धनहर्षं च हस्ते गृहीत्वाभ्यन्तर
निन्ये । स्वनिर्विशेषासनदानादिना चैनमुपचारेणोपचचार ।

नचिराच्च गम्भीरनामा नृपते प्रणयी विद्वान्निद्वजन्मा ग्रहवर्माण-
मुवाच—‘तात, त्वा प्राप्य चिरात्खलु राज्यश्रिया घटितौ तेजोमयौ सकल-
जगद्दीयमानबुधकर्णानन्दकारिगुणगणौ सोमसूर्यवशाविव पुष्पभूतिमुखर-
वशौ । प्रथममेव कौस्तुभमणिरिव गुणै स्थितोऽस्ति हृदये देवस्य । इदानीं
तु शशीव शिरसा परमेश्वरेणासि बोढव्यो जात ’ इति । एव वदत्येव तस्मि-
नृपमुपसृत्य मौडूर्तिका ‘देव, समासीदति लग्नवेला व्रजतु जामाता कौतुक-
गृहम्’ इत्युचु । अथ नरेन्द्रेण ‘उत्तिष्ठ गच्छ’ इति गदितो ग्रहवर्मा
प्रविश्यान्त पुर जामातृदर्शनकुतूहलिनीना स्त्रीणां पतितानि लोचनसहस्राणि
विकचनीलकुवलयवनानीव लङ्घयन्नाससाद कौतुकगृहद्वारम् । निवारित
परिजनश्च प्रविवेश ।

अथ तत्र कतिपयासप्रियसखीस्वजनप्रमदाप्रायपरिवाराम्, अरुणांशुकाव-
गुण्ठितमुखीं प्रभातसंध्यामिव स्वप्रभया निष्प्रभान्प्रदीपकान्कुर्वाणाम्, अति-
सौकुमार्यशङ्कितेनेव यौवनेन नातिनिर्भरमुपगूढाम्, साध्वसनिहृद्यमानहृदय-
देशदु खमुक्तैर्निभृतायतै, श्वसितैरपयान्त कुमारभावमिवानुशोचन्तीम्,
अत्युत्कम्पिनीं पतनभियेव त्रपया निष्पन्दं धार्यमाणाम्, हस्त तामरसप्रति-
पक्षमासन्नग्रहणं शशिनमिव रोहिणीं भयवेपमानमानसामवलोकयन्तीम्,

चन्दनधवलतनुलता ज्योत्स्नादानसञ्चितलावण्यात्कुमुदिनीगर्भादिव प्रसूताम्,
कुसुमामोदनिर्हारिणी वसन्तहृदयादिव निर्गताम्, निःश्वासपरिमलाकृष्ट-
मधुकरकुला मलयमारुतादिवोत्पन्नाम्, कृतकन्दर्पानुसरणा रतिमिव पुनर्जा-
ताम्, प्रभालावण्यमदसौरभमाधुर्यै कौस्तुभशशिमदिरापा रिजातामृतप्रभवै
सर्वरत्नगुणैरपरामिव सुरासुररूपा रत्नाकरेण कल्पिता श्रियम्, स्निग्धेन बालि-
कालोकेन सितसिन्धुवारकुसुममञ्जरीभिरिव मुक्तादीधितिभिः कल्पितकर्णा-
वतसाम्, कर्णाभरणमरकतप्रभाहरितशाद्वलेन कपोलस्थलीतलेन विनोद-
यन्तीमिव हारिणीं लोचनच्छायाम्, अधोमुखी वरकौतुकालोकनाकुलं
मुहुर्मुहुः कृतमुखोन्नमनप्रयत्न सखीजन हृदय च निर्भर्त्सयन्तीं वधूमपश्यत् ।

प्रविशन्तमेव त हृदयचौर वध्वा समर्पित जग्राह कन्दर्प । परिहासस्मेर-
मुखीमिश्र नारीभिः कौतुकगृहे यद्यत्कार्यते जामाता तत्तत्सर्वमतिपेशल
चकार । कृतपरिणयानुरूपवेशपरिग्रहा गृहीत्वा करे वधूं निर्जगाम । जगाम
च नवसुधाधवला निमग्नितागतैस्तुषारशैलोपत्यकामिव ज्यम्बकाम्बिकाविवा-
हाहृतैर्भृशुद्धिः परिवृताम्, सेकसुकुमारयवाङ्कुरदन्तुरैः पञ्चास्यै कलशैः
कोमलवर्णिकाविचित्रैरभिन्नमुखैश्च मङ्गल्यफलहस्ताभिरञ्जलिकारिकामिरुज्जासि-
तपर्यन्ताम्, उपाध्यायोपधीयमानेन्धनधूमायमानाग्निसन्धुक्षणाक्षणीकोपद्र-
ष्टृद्विजाम्, उपकृशानुनिहितानुपहतहरितकुशाम्, संनिहितदृषदजिनाज्यसु-
क्समित्पूलीनिवहाम्, नूतनशूर्पापितश्यामलशमीपलाशमिश्रलाजहासिनीं
वेदीम् । आरुरोह च ता दिवमिव सज्योत्स्न शशी । समुत्ससर्प च वेष्टिता-
रुणशिखापल्लवस्य शिखिन् कुसुमायुध इव रतिद्वितीयो रक्ताशोकस्य समी-
पम् । हुते च हुतभुजि दक्षिणावर्तप्रवृत्तामिर्वधूवदनविलोकनकुतूहलिनीभि-
रिव ज्वालाभिरेव सह प्रदक्षिण बभ्राम । पात्यमाने च लाजाञ्जलौ नखमयू-
खधवलिततनुरदृष्टपूर्ववधूवररूपविस्मयस्मेर इवाद्दश्यन् विभावसु ।

अत्रान्तरे स्वच्छकपोलोदरसंक्रान्तमनलप्रतिबिम्बमिव निर्वापयन्ती स्थूल-
मुक्ताफलविमलबाष्पबिन्दुसन्दोहदंशितदुर्दिना निर्वदनविकार रुरोद वधूः ।
उदश्रुविलोचनानां च बान्धववधूनामुदपादि महानाक्रन्दः । परिसमापितवै-
वाहिकक्रियाकलापस्तु जामाता वध्वा सम प्रणनाम श्वशुरौ । प्रविवेश च
द्वारपक्षलिखितरतिप्रीतिदैवत प्रणयिभिरिव प्रथमप्रविष्टैरलिकुलैः कृतकोला-
हलम्, अलिकुलपक्षपवनग्रेद्धोलितैः कर्णोत्पलप्रहारभयप्रकम्पितैरिव मङ्गलग्र-
दीपैः प्रकाशितम्, एकदेशलिखितस्तबकितरक्ताशोकतरुतलभाजाधिज्यचापेन
तिर्यक्कृणितनेत्रिभागेण शरसृज्जुर्बता कामदेवेनाधिष्ठितम्, एकपार्श्वन्य-
स्तेन काञ्चनाञ्चामरुकेणेतारपार्श्ववर्तिन्या च दान्तशफरकधारिण्या कनकपुत्रि-
कया, साक्षालक्ष्म्येवोदण्डपुण्डरीकहस्तया सनाथेन^१ सोपधानेन स्वास्तीर्णेन

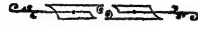
शयनेन शोभमानम्, शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमा-
युधसाहायकायागतेन शशिनेव निद्राकलशेन राजतेन विराजमानं वासगृहम् ।

तत्र च हीताया नववधूकाया पराङ्मुखप्रसुप्ताया मणिभित्तिदर्पणेषु
मुखप्रतिबिम्बानि प्रथमालापाकर्णनकौतुकागतगृहदेवताननानीव मणिगवाक्ष-
केषु वीक्षमाण क्षणदा निन्ये । स्थित्वा च श्वशुरकुले शीलेनामृतमिव श्वश्रू-
हृदये वर्षन्नभिनवाभिनवोपचारैरपुनरुक्तान्यानन्दमयानि दश दिनानि स्थित्वा
दत्त्वा राजदौवारिकमिव राजकुले रणरणक यौतकनिवेदिताम्नीव शम्बलान्या-
दाय हृदयानि सर्वलोकस्य कथं कथमपि विसर्जितो नृपेण वध्वा सह स्वदे-
शमगमदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते चक्रवर्तिजन्मवर्णनं नाम

चतुर्थ उच्छ्वास ।

पञ्चम उच्छ्वासः ।



नियतिर्विधाय पुसा प्रथम सुखमुपरि दारुण दुःखम् ।

कृत्वालोक तरला तडिदिव वज्र निपातयति ॥ १ ॥

पातयति महापुरुषान्सममेव बहूननादरेणैव ।

परिवर्तमान एक काल शैलानिवानन्त ॥ २ ॥

अथ कदाचिद्वाजा राज्यवर्धन कवचहरमाहूय हूणां गृह्णन् हरिणानिव हरि-
र्हरिणेशकिशोरकमपरिमितबलानुयात चिरन्तनैरमात्यैरनुरक्तैश्च महासामन्तै
कृत्वा सामिसरमुत्तरापथ प्राहिणोत् ।

प्रयान्तं च त देवो हर्षं कतिचित्प्रयाणकानि तुरङ्गमैरनुवन्नाज । प्रविष्टे
च कैलासप्रभासास्तिनीं ककुभ आतरि वर्तमानो नवे वयसि विक्रमरसानुरो-
धिनि केसरिशरभशार्दूलवराहबहुलेषु तुषारशैलोपकण्ठेषूत्कण्ठमानवनदेवता-
कटाक्षाशुशारितशरीरकान्ति क्रीडन्मृगायां मृगलोचन कतिपयान्यहानि
बहिरेव व्यलम्बत । चकार चाकर्णान्ताकृष्टकार्मुकनिर्गतभासुरभल्लवर्षी स्वल्पी-
योभिरेव दिवसैर्नि श्रौपदान्यरण्यानि । एकदा तु वासतेय्यास्तुरीये यामे प्रत्यु-
षस्येव स्वप्ने चटुलज्वालापुञ्जपिञ्जरीकृतसकलककुभा दुर्निवारेण दवहुतभुजा
दह्यमान केसरिणमद्राक्षीत् । तस्मिन्नेव च दावदहने समुत्सृज्य शावकानु-
क्षुत्य चात्मान पातयन्तीं सिहीमपश्यत् । आसीच्चास्य चेतसि—‘लोके हि
लोहेभ्य कठिनतरा खलु स्नेहमया बन्धनपाशा , यदाकृष्टास्तिर्यङ्घ्रोऽप्येव-
माचरन्ति’ इति । प्रबुद्धस्य चास्य मुहुर्मुहुर्दक्षिणेतारमक्षि पस्पन्दे । गात्रेषु
चाकस्मादेव वेपथुर्विपप्रथे । निर्निमित्तमेवान्तर्बन्धनस्थानाच्चचालेव हृदयम् ।
अकारणादेव चाजायत गरीयसी दुःखासिका । किमिदमिति च समुत्पन्नवि-
विधविकल्पविमथितमतिरपगतधृतिश्चिन्तावनमितवदन स्तिमिततारकेण च-
क्षुषा समुद्भिद्यमानस्थलकमलिनीवनामिव चकार चकोरेक्षण क्षणक्षौणीम् ।
अह्नि च तस्मिन्कान्येनैव च चेतसा चिक्रीड मृगयाम् । आरोहति च हरित-
हये मध्यमह्नो भवनमागत्योभयतो मन्दमन्द संवाह्यमानतनुतालवृन्त
क्षितितलविततामतिशिशिरमलयजरसलवलुलितवपुषमिन्दुधवलोपधानध्या-
रिणीं वेत्रपट्टिकामधिशयान साशङ्क एव तस्थौ ।

अथ दूरादेव लेखगर्भया नीलीरागमेचकहृचा चैलचीरिर्कया रचितमुण्ड-
मालकम्, श्रमातपाभ्यामारोप्यमाणकायकालिमानमन्तर्गतेन शोकशिखि-
नाङ्गरतामिव नीयमानम्, अतिस्वरागमनद्रुततरपदोद्धूयमानधूलिराजि-
व्याजेन राजवार्ताश्रवणकुतूहलिन्या मेदिन्येवानुगम्यमानम्, अभिमुखपवन-

प्रेङ्खत्प्रविततोत्तरीयपटप्रान्तवीज्यमानोभयपार्श्वमतिव्रया कृतपक्षमिवाशु परापतन्तम्, प्रेयमाणमिव पृष्ठत स्वाभ्यादेशेन, कृष्यमाणमिव पुरस्तादायतै श्रमश्वासमोक्षै, खिद्यल्ललाटतटघटमानप्रतिबिम्बकेन कार्यकौतुकादपहियमाणलेखमिव भास्वता, सभ्रमभ्रष्टैरिवेन्द्रियै शून्यीकृतशरीरम्, लेखापितप्रयोजनगौरवादिब समेऽपि वर्त्मनि शून्यहृदयतया स्खलन्तम्, कालमेघशकलमिव पतिष्यतो दुर्वातार्तावज्रस्य, धूमपल्लवमिव ज्वलिष्यत शोकज्वलनस्य, बीजमिव फलिष्यतो दुष्कृतशालेरनिमित्तभूतदीर्घाध्वग कुरङ्गकनामानमायान्तमद्राक्षीत् ।

इष्ठा च पूर्वनिमित्तपरम्पराविर्भावितभीतिरभिद्यत हृदयेन । कुरङ्गकस्तु कृतप्रणाम समुपसृत्य प्रथममाननलग्न विषादमुपनिन्ये, पश्चाद्वेत्तम् । त च देवो हर्ष स्वयमेवादायावाचयत् । लेखार्थेनैव च सम गृहीत्वा हृदयेन सन्तापमवग्रहरूपोऽभ्यधात्—‘कुरङ्गक, कि मान्द्य तातस्य’ इति । स चक्षुषा बाष्पजलविन्दुभिर्मुखेन च खञ्जाक्षरै क्षरद्भिर्युगपदाचक्षे—‘देव दाहज्वरो महान्’ इति । तच्चाकर्ण्य सहसा सहस्रधेवास्य हृदय पफाल । कृताचमनश्च जनयितुरायुष्कामोऽपरिमितमणिकनकरजतजातमात्मपरिबर्हमशेष ब्राह्मणसादकरोत् । अभुक्त एवोच्चाल । ‘दापय वाजिन पर्याणम्’ इति च पुरस्थित शिर कृपाण विभ्राण बभाण युवानम् । वेपमानहृदयश्च सभ्रमप्रधावितपरिवर्षकोपनीतमारुह्य तुरङ्गमेकाक्येव प्रावर्तत ।

अकाण्डप्रयाणसंज्ञाशङ्खधुमित तु सभ्रमात्सजीभूतमुद्गतमुखरखुररवभरितसकलभुवनविवरमागत्यागत्य सर्वाभ्यो दिग्भ्यो धावमानमश्वीयमदौकत । प्रस्थितस्य चास्य प्रदक्षिणेतर प्रयान्तो विनाशमुपस्थित राजसिंहस्य हरिणा प्रकटयाबभूवु । अशिशिररश्मिमण्डलाभिमुखश्च हृदयमवदारयन्निव दावशुष्के दारुणि दारुण रराण वायस । कज्जलमय इव बहुदिवसमुपचितबहलमलपटलमलिनिततनुरभिमुखमाजगाम शिखिपिच्छालान्छनो नग्नाटक । दुर्निमित्तैरनभिनन्द्यमानगमनश्च नितरामशङ्कत हृदयेन पितृस्नेहाहितम्रदिश्रा च तत्तदुपेक्षमाणस्तुरङ्गमस्कन्धबद्धलक्ष्य चक्षुरविचल दधानो दु समवसितहसितसङ्कथस्तूर्णीभूतेन भूपाललोकेनानुगम्यमानो बहुयोजनसम्पिण्डितमध्वानमेकेनैवाह्वा समलङ्घयत् ।

‘उपलब्धनरेन्द्रमान्द्यवार्ताविषण्ण इव नष्टतेजस्यधोमुखीभवति भगवति भानुमति भण्डिप्रमुखेन प्रणयिना राजपुत्रलोकेन बहुशो विज्ञाप्यमानोऽपि नाहारमकरोत् । पुर प्रवृत्तप्रतीहारगृह्यमाणग्रामीणपरम्पराप्रकटितप्रगुणवर्त्मा च वहन्नेव निन्ये निशाम् ।

अन्यस्मिन्नहनि मध्यन्दिने विगतजयशब्दम्, अस्ममितर्त्यनादम्, उपसंहृतगीतम्, उत्सारितोत्सवम्, अग्रगीतचारणम्, अग्रसारितापणपण्यम्,

स्थानस्थानेषु पवनबलकुटिलाभि कोटिहोमधूमलेखाभिरुल्लसन्तीभिर्यममहि-
षविषाणकोटिभिरिवोल्लिख्यमानम्, कृतान्तपाशवागुराभिरिवावेष्टयमानम्,
उपरि कालमहिषालङ्कारकालायसकिङ्किणीभिरिव कटु कणन्तीभिर्दिवस वाय-
समण्डलीभिर्भ्रमन्तीभिरावेद्यमानप्रत्यासन्नाशुभम्, कचिप्रतिशायितस्त्रिग-
बान्धवाराध्यमानाहिर्बुधम्, कचिदीपिकादह्यमानकुलपुत्रकप्रसाद्यमानमातृम-
ण्डलम्, कचिन्मुण्डोपहाराहरणोद्यतद्रविद्रप्रार्थ्यमानामर्दकम्, कचिदान्ध्रोङ्गि-
यमाणबाहुवप्रोपयाच्यमानचण्डिकम्, अन्यत्र शिरोविधृतविलीयमानगुग्गुलु-
विकलनवसेवकानुनीयमानमहाकालम्, अपरत्र निशितशस्त्रीनिकृतात्ममास-
होमप्रसक्तास्रवर्गम्, अपरत्र प्रकाशनरपतिकुमारकक्रियमाणमहामासविक्रय-
प्रक्रमम्, उपहतमिव इमशानपाशुभिरमङ्गलैरिव परिगृहीतम्, यातुधानैरिव
विध्वस्तम्, कलिकालेनेव कवलितम्, पापपटलैरिव सञ्छादितम्, अधर्मवि-
क्षेपैरिव लुण्ठितम्, अनित्यताधिकारैरिवाक्रान्तम्, नियतिविलासैरिवात्मी-
कृतम्, शून्यमिव सुसमिव मुषितमिव विलक्षितमिव छलितमिव मूर्छितमिव
स्कन्धावार समाससाद ।

प्रविशन्नेव च विपणिवर्त्मनि कुतूहलाकुलबहलबालकपरिवृतमूर्ध्वयष्टिवि-
ष्कम्भवितते वामहस्तवर्तिनि भीषणमहिषाधिरूढप्रेतनाथसनाथे चित्रवति
पटे परलोकव्यतिकरमितरकरकलितेन शरकाण्डेन कथयन्त यमपट्टिक ददर्श ।
तेनैव च गीयमान श्लोकमशृणोत्—

‘मातापितृसहस्राणि पुत्रदारशतानि च ।

युगे युगे व्यतीतानि कस्य ते कस्य वा भवान् ॥ ३ ॥’ इति

तेन चाधिकतरमवदीर्यमाणहृदय क्रमेण राजद्वार प्रतिषिद्धसकललोकप्र-
वेश ययौ । तुरगादवतीर्णश्चाभ्यन्तराक्षिष्कामन्तमप्रसन्नमुखरागमुन्मुक्तमिवे-
न्द्रियै सुषेणनामान वैद्यकुमारकमद्राक्षीत् । कृतनमस्कार चाप्राक्षीत्—‘सु-
षेण, अस्ति तातस्य विशेषो न वा’ इति । सोऽब्रवीत्—‘नास्तीदानी यदि
भवेत्कुमार इष्ट्वा’ इति । मन्द मन्द द्वारपालैः प्रणम्यमानश्च दीयमानसर्व-
स्वम्, पूज्यमानकुलदेवतम्, प्रारब्धामृतचरुचनक्रियम्, क्रियमाणषडाहु-
तिहोमम्, हूयमानपृषदाज्यलवलिप्रचलदूर्वापल्लवम्, पठ्यमानमहामायूरी-
प्रवर्त्यमानगृहशान्तिनिर्बल्यमानभूतरक्षाबलिविधानम् प्रयतविप्रस्तुतसहि-
ताजपम्, जप्यमानरुद्रैकादशीशब्दायमानशिवगृहम्, अतिशुचिशैवसम्पाद्य-
मानविरूपाक्षक्षीरकलशसहस्रस्नपनम्, अजिरोपविष्टैश्चानासादितस्वामिदर्श-
नदूयमानमानसैरभ्यन्तरनिष्पतितनिकटवर्तिपरिजननिवेद्यमानवार्तैर्वार्ताभूत-
स्नानभोजनशयनैरुज्जितात्मसंस्कारमलिनवैशैर्लिखितैरिव निश्चलैर्नरपतिभि-
र्नीयमाननक्तन्दिव दुःखदीनवदनेन च प्रघनेषु बद्धमण्डलेनोपाशुब्याहृतै

१ ‘दीपिकादहनदह्यमान’ ब २ ‘विलीयमानबहलबालकुलपुत्र’ ब ३ ‘अनित्यता-
धिकारै’ ब ४ ‘वान्तै’ ब

केनचिच्चिकित्सकदोषानुद्भावयता, केनचिदसाध्यव्याधिलक्षणपदानि पठता, केनचिद्दुस्वप्नानावेदयता, केनचित्पिशाचवार्तां विवृण्वता, केनचित्कार्तान्तिकादेशान्प्रकाशयता, केनचिदुपलिङ्गानि गायता, अन्येनानित्यता भावयता ससार चापवदता कलिकालविलसितानि च निन्दता दैव चोपालभमानेनापरेण धर्माय कुप्यता राजकुलदेवताश्चाधिक्षिपता, अपरेण क्लिष्टकुलपुत्रकभाग्यानि गर्हयता, बाह्यपरिजनेन कथ्यमानकष्टपार्थिवावस्थ राजकुलविवेश ।

अविरलबाष्पपथ परिप्लुतलोचनेन पितृपरिजनेन वीक्ष्यमाणो विविधौषधिद्रव्यद्रवगन्धगर्भमुत्कथयता काथाना सर्पिषा तैलाना च पच्यमानाना गन्धमाजिघ्रन्नवाप तृतीय कक्ष्यान्तरम् ।

तत्र चातिनि शब्दे गृहावग्रहणीग्राहिबहुवेत्रिणि, त्रिगुणतिरस्करिणीतिरोहितसुवीथीपथे, पिहितपक्षद्वारके, परिहृतकपाटरदिते, घटितगवाक्षरक्षितमरुति, दूयमानपरिचारके, चरणताडनस्वनत्सोपात्तप्रकुपितप्रतीहारे, निभृतसज्जानिर्विश्यमानसकलकर्मणि, नातिनिकटोपविष्टकङ्कटिनि, कोणस्थिताहानचकिताचमनवाहिनि, चन्द्रशालिकालीनमूकमौललोके, महाधिविधुरबान्धवाङ्गनावर्गगृहीतप्रच्छन्नप्रग्रीवके, सञ्जवनपुञ्जितोद्विग्नपरिजने, प्रविष्टकतिपयप्रणयिनि, गम्भीरज्वरारम्भभीतभिषजि, दुर्मनायमानमन्त्रिणि, मन्दायमानपुरोधसे, सीदत्सुहृदि, विद्राणविपश्चिन्ति, सन्तप्ताससामन्ते, विचित्तचामरग्राहिणि, दुःखक्षामशिरोरक्षिणि, क्षीयमाणप्रसादवित्तमनोरथसम्पदि, स्वामिभक्तिपरित्यक्ताहारहीयमानबलविकलवल्लभभूभृति, क्षितितलपतितसकलरजनीजागरूकराजपुत्रकुमारके, कुलक्रमागतकुलपुत्रकनिवहोद्यमानशुचिशोकसङ्कुचितकञ्चुकिनि, निरानन्दवन्दिनि, निश्चसन्निराशासन्नसेवके, निस्तताम्बूलधूसराधरवारयोषिति, विलक्षवैद्योपदिश्यमानपथ्याहरणावहितपौरोगवे, अनुजीविपीयमानोच्चैषकधारावारिविनोद्यमानास्यशोषरुजि, राजामिलाषभोज्यमानबहुभुजि, भेषजसामग्रीसम्पादनव्यग्रसमग्रव्यवहारिणि, सुदुर्मुदुराहूयमानतोयकर्मन्तिकानुमितघोरातुरनृषि, तुषारपरिकरितकरकशिशिरीक्रियमाणोदश्चिन्ति, श्वेताद्रकपटपितकर्पूरपरागशीतलीकृतशलाके, नाश्यानपङ्कलिप्यमाननवभाण्डगतगण्डूषग्रहणमस्तुनि, तिम्यत्कोमलकमलिनीपलाशप्रावृतसृदुग्णालके, सनालनीलोत्पलपूलीसनाथसलिलपानभाजनभुवि, धारानिपातनिर्वाप्यमाणकथिताम्भसि, पटुपाटलशर्करामोदमुचि, मञ्जकाश्रितसकितलकर्करीविश्रान्तान्तरचक्षुषि, सरसशैवलवलयितगन्धोलयन्त्रके, गल्बर्कशालाजिरोल्लासितलाजसक्तुनिपीतमसारपारीपरिगृहीतकर्कशर्करे, शिशिरौषधरसचूर्णावकीर्णस्फटिकशुक्तिशङ्खसञ्जये, सञ्चितप्रचुरप्राचीनामलकमातुलङ्गद्राक्षादादिमादिफले, प्रतिग्राहितविप्रविप्रकीर्यमाणशान्थुदकविभ्रुषि, प्रेष्यापेयमाणल-

लाटलेपोपदिग्धदृष्टि धवलगृहे स्थितम्, परलोकविजयाय नीराज्यमानमिव
ज्वरज्वलनेनानवरतपरिवर्तनैस्तरङ्गिणि शयनीये शेषमिव विषोष्मणा क्षीरोद-
न्वति विचेष्टमानम्, मुक्ताफलबालुकाधूलिधवलित जलधिमिव क्षयकाले
शुष्यन्तम्, कालेन कैलासमिव दशाननेनोद्भ्रियमाणम्, अविरतचन्दनच-
र्चापराणा परिचारकाणामत्युष्णावयवस्पर्शभस्मीभूतोदरैरिव धवलै क्रै
स्पृश्यमान लोकान्तरप्रस्थितम्, स्थास्तुना स्वयशसैव चन्दनानुलेपनच्छलेना-
युच्छयमानम्, अविच्छिन्नदीयमानकमलकुसुमेन्दीवरदल कालकटाक्षपत-
नशबलमिव शरीरमुद्ग्रहन्तम्, निविडतुकूलपट्टनिपीडितकेशान्तकथ्यमानकष्ट-
वेदनानुबन्ध मूर्धान धारयन्तम्, दुर्धरवेदनोन्नमशीलशिराजालककरालेन च
कालाङ्गुलिलिख्यमानलेखाख्यातमरणावधिदिवससंस्थानेनेव ललाटफलकेन
भयमुपजनयन्तम्, आसन्नयमदर्शनोद्वेगादिव च किञ्चिदन्त प्रविष्टतारक चक्षु-
र्दधानम्, शुष्यदशनपङ्क्तिप्रसृतधूसरदीधितितरङ्गिणीं मृगतृष्णिकामिवोष्णा
निश्वासपरम्परामुद्ग्रहन्तम्, अत्युष्णनिश्वासदग्धयेव इयामायमानया रसनया
निवेद्यमानदारुणसन्निपातारम्भम्, उर स्थलस्थापितमणिमौक्तिकहारचन्दन-
चन्द्रकान्त कृतान्तदूतदर्शनयोग्यमिवात्मान कुर्वाणम्, अङ्गभङ्गवलनो-
त्क्षिप्तभुजयुगलम्, पर्यस्तहस्तनखमयूखैर्धारागृहमिव तापशान्तये रचयन्तम्,
नेदिष्ठसलिलमणिकुट्टिमादर्शोदरेषु निपतन्नि प्रतिबिम्बैरपि सन्तापातिशय-
मिव कथयन्तम्, स्पृशन्ती प्रणयिनीमिव विश्रामभूमि मूर्छामपि बहु मन्य-
मानम्, अन्तकाङ्क्षानाक्षरैरिव सभयमिषगदष्टैरिष्टैराविष्टम्, महाप्रस्थानकाले
स्वसन्तापसन्तानमासहृदयेषु सञ्चारयन्तम्, अरतिपरिगृहीतैर्मिथ्ययेव छायाया
मुच्यमानम्, उद्योगमिवोपद्रवाणाम्, सर्वास्त्रमोक्षमिव क्षामताया, हस्ती-
कृतं विहस्ततया, विषयीकृत वैषम्येण, क्षेत्रीकृत क्षयेण, गोचरीकृत ग्लान-
न्या, दृष्ट दुःखासिकया, आत्मीकृतमस्वास्थ्येन, विधेयीकृत व्याधिना, क्रोडी-
कृत कालेन, लक्ष्मीकृत दक्षिणाशया, पीतमिव पीडामि, जग्धमिव जागरेण,
निगीर्णमिव वैवर्ण्येन, प्रासीकृत गात्रभङ्गेन, ह्रियमाणमिव विपद्भि, वण्ड्य-
मानमिव वेदनाभि, लुण्ठ्यमानमिव दुःखै, आदिस्मित दैवेन, निरूपित
नियत्या, घ्रातमनित्यत्वेन, अमिभूयमानमभावेन, परिकलित परासुतया,
दत्तावकाश क्लेशस्य, निवासं वैमनस्यस्य, समीपे कालस्य, अन्तिकेऽन्योच्छ्वा-
सस्य, मुखे महाप्रैवासस्य, द्वारि दीर्घनिद्राया, जिह्वाग्रे जीवितेशस्य वर्तमा-
नम्, विरल वाचि, चलित चेतसि, विह्वल वपुषि, क्षीणमायुषि, प्रचुर
प्रलपे, सन्तत श्वसिते, जित जृम्भिकाभि, पराधीनमाधिभि, अनुबद्धमनु-
बन्धिकाभि, पार्श्वोपविष्टयानवरतरोदनोच्छ्वन्ननयनया गृहीतचामरिकयापि
निश्चितैरेव वीजयन्त्या विविधौषधिधूलिधूसरितशरीरया मुहुर्मुहु 'आर्यपुत्र
स्वपिषि' इति व्याहरन्त्या देव्या यशोमत्या शिरसि वक्षसि च स्पृश्यमान
पितरमद्राक्षीत् ।

दृष्ट्वा च प्रथमदुःखसम्पातमध्यमानमतिराशङ्कित इव भागधेयेभ्यः
समभवत् । अन्तकपुरवर्तिनमेव च पितरममन्यत । निराकृत इव चान्त-
रणेन क्षणमासीत् । अवधूतश्च धैर्येण, क्षेत्रीकृत शोभेण, रिक्तीकृतो रत्या,
विषयीकृतो विषादेन, पावकमयमिव हृदयमुद्रहन्, विषमविषदूषितानीव
मुह्यन्तीन्द्रियाणि बिभ्राण, तमसा रसातलमपि विशेषयन्, शून्यत्वेनाकाश-
मप्यतिशयानो नाविन्दत कर्तव्यम् । पस्पर्शं च हृदयेन भियमुत्तमाङ्गेन च
गाम् ।

अवनिपतिस्तु दूरादेव दृष्ट्वातिदयित तनय तदवस्थोऽपि निर्भरस्नेहावर्जित
प्रभावमानो मनसा प्रसार्य भुजौ 'एहोहि' इत्याह्वयन्शरीरार्धेन शयनादुद-
गात् । ससंभ्रममुपसृत चैन विनयावनम्रमुन्नमय्य बलादुरसि निवेद्य विश-
न्निव प्रेम्णा निशाकरमण्डलमध्यम्, मज्जन्निवामृतमये महासरसि, स्नापयन्निव
महति हरिचन्दनरसप्रस्रवणे, अभिषिच्यमान इव तुषाराद्रिद्रवेण, पीडयन्नि-
जैरङ्गानि, कपोलेन कपोलमवघट्टयन्, निर्मोलयन्पक्षमाप्रप्रथिताज्ज्ञास्त्रविस्त्रा-
विणी विलोचने विस्मृतज्वरसंज्वर सुचिरमालिलिङ्ग कथं कथमपि चिराद्विमु-
क्तमपैस्तु कृतनमस्कार प्रणतजननीकमुपागतमासीन च शयनान्तिके पिबन्निव
विगतनिमेषनिश्चलेन चक्षुषा व्यलोकयत् । पस्पर्शं च पुन पुनर्वैपथ्यमता
पाणितलेन क्षयक्षामकण्ठश्च कृच्छ्रादिवावादीत्—'वत्स, कुशोऽसि' इति ।
अण्डिस्त्वकथयत्—'देव, तृतीयमह कृताहारस्यास्याद्य' इति ।

तच्छ्रुत्वा बाष्पवेगगृह्यमाणाक्षरं कथं कथमप्यायत नि श्वस्योवाच—'वत्स,
जानामि त्वा पितृप्रियमतिमृदुहृदयम् । ईदृशेषु विधुरयति भीमतोऽपि धिय-
मतिदुर्धरो बान्धवस्नेह सर्वप्रमाथी यतो नार्हस्यतिमात्रमात्मानं शुचे
दातुम् । उद्दामदाहज्वरदग्धोऽपि दह्ये खल्वहमधिकतरमनेनायुष्मदाधिना ।
निशितमिव शस्त्रं तक्ष्णोति मा त्वदीयस्तनिमा । सुखं च राज्यं च वशश्च
प्राणाश्च परलोकश्च त्वयि मे स्थिता । यथा मम तथा सर्वासं प्रजानाम् ।
त्वद्विधाना पीडा पीडयन्ति सकलमेव भुवनतलम् । न ह्यल्पपुण्यभाजा
वशमलङ्कुर्वन्ति भवादृशा । फलमस्यनेकजन्मान्तरोपार्जितस्याकलुषस्य कर्म-
ण । करतलगतमिव कथयन्ति चतुर्णामप्यर्णवानामाधिपत्यं ते लक्षणानि ।
त्वज्जन्मनैव कृतार्थोऽसि । निरभिलाषोऽसि जीवितव्ये । भिषगनुरोधं पाय-
यति मामौषधम् । अपि च सर्वप्रजापुण्यैः सकलभुवनतलपरिपालनार्थमुत्प-
त्यमानानां भवादृशा जन्मग्रहणोपायं पितरौ । प्रजाभिस्तु बन्धुमन्तो
राजान, न ज्ञातिभिः । तदुत्तिष्ठ । कुरु पुनरेव सर्वां क्रिया । कृताहारे च
त्वय्यहमपि स्वयमुपयोक्ष्ये पथ्यम्' इत्येवमभिहितस्य चास्य धक्ष्यन्निव हृद-
यमतितरां शोकानलं सन्दुधुक्षे । क्षणमात्रं च स्थित्वा पिता पुनराहारार्थमा-
दिश्यमानो धवलगृहादवततार । चकार च चेत्तस्मिन्—'अकाण्डे खल्वयं ससु-

पस्थितो महाप्रलयो व्यभ्र इव वज्रपात । सामान्योऽपि तावच्छोक
सोच्छ्वासं मरणम्, अनुपदिष्टौषधो महाव्याधिः, अभस्मीकरणोऽग्निप्रवेशः,
अनुपरतस्यैव नरकवासः, निज्योतिरङ्गारवर्षम्, अशकलीकरणं क्रकचदारणम्,
अत्रणो वज्रसूचीपातः । किमुत विशेषाश्रितः । किमत्र करवाणि' इति ।

राजपुरुषेणाधिष्ठितश्च गत्वा स्वधाम धूममयानिव कृताश्रुपातान्, अग्नि-
मयानिव जनितहृदयदाहान्, विषमयानिव उत्तमूर्छावेगान्, महापातकम-
यानिवोत्पादितघृणान्, क्षारमयानिवानीतवेदनान्, कतिचित्कवलानगृह्णान् ।
आचामश्च चानरग्राहिणमादिदेश—'विज्ञायागच्छ कथमास्ते तात' इति ।
गत्वा च प्रतिनिवृत्त्य च 'देव तथैव' इति विज्ञापितस्तेनागृहीतताम्बूल एवो-
त्ताम्यता मनसास्तामिलाधिणि सवितरि सर्वानाहूयोपह्वरे वैद्या किमस्मिन्ने-
वविधे विधेयमधुनेति विषण्णहृदयं पप्रच्छ । ते तु व्यज्ञापयन्—'देव,
धैर्यमवलम्बस्व । कतिपर्यैरेव वासैरे पुनः स्वा प्रकृतिमापन्नं श्रोण्यसि पित-
रम्' इति ।

तेषां तु मिषजा मध्ये पौनर्वसवो युवाष्टादशवर्षदेशीयस्तस्मिन्नेव राजकुले
कुलक्रमागतो गतः पारमष्टाङ्गस्यायुर्वेदस्य भूभुजा सुतनिर्विशेषः लालितः
प्रकृत्यैवातिपटीयस्या प्रज्ञया यथावद्विज्ञाता व्याधिस्वरूपाणां रसायनो नाम
वैद्यकुमारकः सास्रस्तूष्णीमधोमुखोऽभूत् । पृष्टश्च राजसूनुना—'सखे रसा-
यन, कथय तथ्यं यद्यसाधिवं पश्यसि' इति । सोऽब्रवीत्—'देव, अत्र
प्रभाते यथावस्थितमावेदयितासि' इति ।

अत्रैव चान्तरे भवनकमलिनीपालः कोकमाश्रासयन्नपरवक्रमुच्चैरपठत्—

'विहग कुरु दृढं मनः स्वयं त्यज शुचमास्त्रं विवेकवर्त्मनि ।

सह कमलसरोजिनीश्रिया श्रयति सुमेरुशिरो विरोचन ॥ ४ ॥'

तच्चाकर्ण्य, वाङ्मिमित्तज्ञः पितरि सुतरां जीविताशां शिथिलीचकार । गतेषु
च मिषक्षु क्षतघृति क्षपामुखे क्षितिपालसमीपमेव पुनरारुरोह । तत्र च—
'दाहो महान् । आहर हारान्हरिणि, मणिदर्पणान्मे देहे देहि वैदेहि, हिम-
लवैर्लिम्प्य ललाटलीलावति, घनसारक्षोदधूलीर्निधेहि धवलक्षि, निक्षिप
चक्षुषि चन्द्रकान्तकान्तिमति, कपोले कलय कुवलयकलावति, चन्दन-
चर्चा रचय चारुमति, पाटय पटमारुत पाटलिके, मन्दय दाहमिन्दुमति,
अरविन्दैर्जनय जलाद्रया मुदं मदिरावति, समुपनय मृणालानि मालति,
तरलय तालवृन्तमावन्तिके, मूर्ध्ना धावमानं बन्धन बन्धुमति, कन्धरा धा-
रय धारणिके, उरसि सशीकरं करं कुरु कुरङ्गवति, संवाहय बाहू बलाहिके,
पीडय पादौ पद्मावति, गृहाण गाढमनङ्गसेने, का विला विलासवति नैति
निद्रा, कथा कथय कुमुद्वति' इत्येवंप्रायान्पितुरालापाननवरतमाकर्णयन् दूय-
मानहृदयो दुःखदीर्घां जाग्रदेव निशामनैयीत् ।

उषसि चावतीर्थ राजद्वारदेशोपसर्पिणा परिवर्धकेनोपस्थापितेऽपि तुरङ्गे चरणाभ्यामेवाजगाम स्वमन्दिरम् । तत्र च त्वरमाणो भ्रातुरागमनार्थमुपर्युपरि क्षिप्रपातिनो दीर्घाध्वगान्प्रजविनश्चोष्टृपालान्प्राहिणोत् । प्रक्षालितवदनश्च परिजनोपनीतमपि प्रतिकर्म नाग्रहीत् । अग्रतः स्थितानां राजपुत्रयूना विमनसा 'रसायनो रसायन' इति जल्पितमव्यक्तमश्रौषीत् । पर्यपृच्छच्च तान्—'भद्रा, कथयत किं रसायन' इति । पृष्टाश्च ते सर्वे समसेव तूर्णीबभूवुर्भूयोभूयश्चानुबध्यमाना दुःखेन कथकथमप्याचक्षिरे—'देव, पावक प्रविष्ट' इति । तच्च श्रुत्वा छुष्ट इवान्तस्तापेन सद्यो विवर्णतामगात् । उत्पाद्यमानमिव च न शशाक शोकान्ध धारयितुं हृदयम् । आसीच्चास्य चेतसि 'काम स्वयं न भवति न तु श्रावयत्यप्रिय वचनमरतिकरमितर इवामिजातो जन । कृच्छ्रे च यथानेनानुष्ठितमुज्ज्वलीकृतमधिकतरं ज्वलनप्रवेशेन कल्याणप्रकृतिः कार्त्तस्वरमिव कौलपुत्रमस्य' इति । पुनश्चाचिन्तयत्—'समुचितमेवाथवा स्नेहस्येदम् । किमस्य तातो न तातः, किं वाम्बा न जननी, वयं न भ्रातरः । अन्यस्मिन्नपि तावत्स्वामिनि दुर्लभीभवति भवन्त्यसवो प्रियमाणा हीहेतवो लोके किमुतामृतमयेऽनुजीविना निर्ब्याजबान्धवेऽवध्यप्रसादे सुगृहीतनाम्नि ताते । सप्रति साप्रतमाचरितमनेनात्मानं दहता किं वास्याकल्पमवस्थितस्य स्थेयसो यशोमयस्य दह्यते । पतितः स केवलं दहने । दग्धास्तु वयम् । धन्यः खल्वसावग्रणी पुण्यभाजाम् । अपुण्यभाक्त्विदमेव राजकुलं कुलपुत्रेण यत्तादृशं वियुक्तम् । अपि च ममापि कं खल्वेतेषां प्राणानां कार्यातिभारं कृतशेषो वा, का वा व्यापृतता, येन नाद्यापि निष्ठुरा प्राणा प्रतिष्ठन्ते, को वान्तरायो हृदयस्य येन सहस्रधा न दलति' इति । दुःखार्त्तश्च न जगाम राजसद्वत् । समुत्ससर्ज च सर्वकार्याणि । शयनीये निपत्य उत्तरीयवाससा सोत्तमाङ्गमात्मानमवगुण्ठ्यातिष्ठत् ।

इत्थंभूते च देवे हर्षे राजनि च तदवस्थे सर्वस्य लोकस्य कपोलेषु कीलिता इव करा, लोचनेषु लेप्यमय्य इवाश्रुसुतयः, नासाग्रेषु ग्रथिता इव दृष्टयः, कर्णेपृत्कीर्णा इव रुदितध्वनयः, जिह्वासु सहजानीव हाकष्टानि, लपनेषु पल्लवितानीव श्वसितानि, अधरेषु लिखितानीव परिदेवितपदानि, हृदयेषु निधानीकृतानीव दुःखान्यभवन् । उष्णाश्रुदाहभीतेव नाभजत नेत्रोदराणि निद्रा । निश्वासवातविधुता इव व्यलीयन्त हासाः । निरवशेषदग्धेव च सन्तापेन न प्रावर्तत वाणी । कथास्वपि नाश्रूयन्त परिहासाः । कागमन्निति नाज्ञायन्त गीतगोष्ठ्यः । जन्मान्तरातीतानीव नास्मर्यन्त लास्यानि । स्वप्नेऽपि नागृह्यन्त प्रसाधनानि । वार्तापि नालभ्यतोपभोगानाम् । नामापि नाकीर्त्यताहारस्य । खपुष्पप्रतिमान्यासन्नापानमण्डलानि । लोकान्तरमिवानीयन्त बन्दिवाच । 'गान्तरं इवावर्तन्त निर्वृतैः । पुनरिवादह्यत शोकाग्निना मकरकेतुः ।

दिवापि नामुच्यन्त शयनानि । शनै शनैश्च महापुरुषविनिपातपिञ्जना
सम समन्तात्समुदभवन्भुवने भूयासो भूपतेरभावाय भयमुत्पादयन्तो
भूताना महोत्पाता ।

तथा हि । दोलायमानसकलकुलाचलचक्रवाला पत्या सार्धं गन्तुकामेव
प्रथममचलद्वरित्री । धन्वन्तरेरिवान्तरे तस्मिन्सरन्त परस्परास्फालनवा-
चालवीचयो विजुघूर्णिरेऽर्णवा । भूभृदभावभीताना विततशिखाकैलापविक-
टकुटिला केशपाशा इवोर्ध्वबभूवुर्धूमकेतव ककुभाम् । धूमकेतुकरालितदि-
ञ्जुख दिक्पालारब्धायुष्कामहोमधूमधूममिवाभवद्भुवनम् । अष्टभासि तप्त-
कालायसकुम्भबभ्रुणि भानुमण्डले भयङ्करकबन्धकायव्याजेन कोऽपि पार्थिव-
प्राणितार्थी पुरुषोपहारमिवोपजहार । ज्वलितपरिवेशमण्डलाभोगभास्वरो
जिघृक्षार्जुभमाणस्वर्भानुभयादुपरचिताग्निप्राकार इव प्रत्यदृश्यत श्वेतभानु ।
अवनिपतिप्रतापप्रसाधिता प्रथमतरकृतपावकप्रवेशा इवाद्दहन्तानुरक्ता
दिश । स्तुतशोणितशीकरासारारुणिततनुरनुमरणाय प्रावृतपाटलाशुकपट्टेवा-
दृश्यत वसुधावधू । नराधिपविनाशसंभ्रमभीतैलोकपालैरिव कालायसकवा-
टपुटैरकालकालमेघपटलैररुध्यन्त दिग्द्वाराणि । प्रेतपतिप्रयाणग्रहता पटव
पटहा इवारटन्तो हृदयस्फोटना पस्फायिरे निर्धातानां घोरा निर्घोषा ।
निकटीभवद्यममहिषखुरपुटोद्भूता इव द्युमणिधाम धूसरीचक्रु क्रमेलक
कचकपिला पाशुवृष्टय । विरैसविराविणीनामुन्मुखीना शिखिनो ज्वाला
प्रतीच्छन्त्य इव पतन्तीरुल्का नभसो दवाशिरे शिवानां राजय । राजधामनि
धूमायमानकबरीविभागविभावितविकारा प्रकीर्णकेशपाशप्रकाशितशोका इव
प्राकाशन्त प्रतिमा कुलदेवतानाम् । उपसिंहासनमाकुल कालरात्रिविदूय-
मानवृजिनवेणीबन्धविभ्रम बिभ्राण बभ्राम भ्रामर पटलम् । अटतामन्त पुर-
स्योपरि क्षणमपि न शशाम व्याक्रोशी वायसानाम् । श्वेतातपन्नमण्ड-
लमध्याज्जीवितमिव राज्यस्य सरसपिशितपिण्डलोहित चञ्चच्चक्रुर्ह्रस्व-
खान खण्ड माणिक्यस्य कूजज्वरदृध । महोत्पातदूयमानश्च कथमपि निनाय
निशाम् ।

अन्यस्मिन्नहनि समीपमस्य राजकुलाद्भुतगतिवशविशीर्यमाणालङ्कारझां-
कारिणी विजयघोषणेव विषादस्याकुलचरणचलनुलाकोटिकणितवाचालितामि-
रुद्धीवामि कि किमिति पृच्छ्यमानेव दूरादेव भवनहसीभि, स्खलित-
विशालश्रोणिजिज्ञानरशानानुराविणीभिश्च बाष्पान्धा समुपदिश्यमानमार्गेव
गृहसारसीभि, अदृष्टकवाटपट्टसङ्घट्टस्फुटितललाटपट्टरुधिरपटलेन पैदान्तेनेव
रक्तांशुकस्य मुखमाच्छाद्य प्ररुदती, सन्तापबलविलीनकनकवलयरसधारामिव
वेखलतामुत्पज्जन्ती, मुखमरुत्तरङ्गितामुत्तरीयांशुकपर्दी स्फुरन्ती फणिनीव

१ 'विततशिखी०' अ २ 'भयङ्कर कबन्ध०' ब ३ 'पस्फायिरे निपतता' ब
४ 'विसर०' अ ५ 'पदान्तेनेव' ब

निर्मोकमञ्जरीमार्कण्डी, नम्रांसखसिनानिलविलोलेन नीलतमेन तमाल-
पल्लवचौरचीवरेणेव शोकोचितेन धम्मिल्लरचनारहितेन शिरोरुहसञ्चयेन
चञ्चता प्रावृतकुचा, कुचताडनपीडया समुच्छ्रानातान्नश्यामतल मुहुर्मुहु-
र-
त्युष्णाश्रुप्रमार्जनप्रदग्धमिव करकिशलय धुनाना, चक्षुर्निर्झरे शीर्यति स्नप-
यन्तीव शोकाग्निप्रवेशाय स्वकपोलतलप्रतिबिम्बितमासन्नलोक, लोललोचन-
प्रवृत्तैस्तारलैस्तारकाशुभि श्यामायमानमात्मदु खेन दिवसमपि दहन्तीव
'क कुमार, क कुमार' इति प्रतिपुरुष पृच्छन्ती वेलेति नाम्ना यशोमत्या
प्रतीहार्याजगाम । विषण्णलोकलोचनप्रत्युद्गता चोपसृत्य कुट्टिमन्यस्तहस्त-
युगला गलन्तीभि सिञ्चतीव शुष्यन्त दशनदीधितिभाराभिराभूसरमधर-
मधोमुखी विज्ञापितवती—'देव, परित्रायस्व परित्रायस्व । जीवत्येव भर्तारि
किमप्यध्यवसित देव्या' इति ।

ततस्तदपरमार्कण्डी च्युत इव सत्त्वेन, द्रुत इव दु खेन, आचान्त इव
चिन्तया, तुलित इव तापेन, अङ्गीकृत इवातङ्केनाप्रतिपत्तिरासीत् । आसी-
न्नास्य चेतसि—'प्रतिपन्नसंज्ञस्य बहुशोऽपि हृदये दुःखाभिषङ्गो निपतन्न-
श्मनीव लोहप्रहार कठिने हुतभुजमुत्थापयति न तु भस्मसात्करोति मे
निरनुकोशस्य कायम्' इति । उत्थाय च त्वरमाणोऽन्त पुरमगात् । तत्र च
मर्तुमुद्यताना राजमहिषीणामशृणोदूरादेव 'तात चूत, चिन्तयात्मान प्रव-
सति ते जननी । वत्स जातीगुच्छ, गच्छाभ्यापृच्छस्व माम् । मया विनाद्या
नाथा भवसि भगिनि भवनदाडिमलते । रक्ताशोक, मर्षणीया पादप्रहारा
कर्णपूरपल्लवभङ्गापराधाश्च । पुत्रक अन्त पुरबालबकुलक वारुणीगण्डूषग्रहण-
दुर्ललित, द्योऽसि । वत्से प्रियङ्गुलतिके, गाढमालिङ्ग मा दुर्लभा भवामि
ते । भद्र भवनद्वारसहकारक, दातव्यो निवापतोयाञ्जलिरपत्यमसि । भ्रात
पञ्जरशुक, यथा न विस्मरसि माम्, किं व्याहरसि दूरीभूतास्मि ते । शा-
रिके, स्वप्ने न समागम पुनर्भूयात् । मात, मार्गलग्न कस्य समर्पयाभि
गृहमचूरकम् । अम्ब, सुतवल्लालनीयमिदं हसमिथुन मन्दपुण्यया मया न
सम्भावितोऽस्य चक्रवाकयुगलस्य विवाहोत्सव । मातृवत्सले, निवर्तस्व
गृहहरिणिके । समुपनय सौविदल्ल वल्लभवल्लकी परिष्वजे तावदेनाम् । चन्द्र-
सेने, सुदृष्ट क्रियतामय जन । बिन्दुमति, इय तेऽन्त्या वन्दना । चेदि,
मुञ्च चरणौ । आर्ये कात्यायनिके, किं रोदिषि नीतास्मि दैवेन । तात
कञ्जुकिन्, किं मामलक्षणा प्रदक्षिणीकरोषि । धात्रेयि, धारयात्मान किं
पादयो पतसि । भगिनि, गृहाण मामपश्चिमा कण्ठे । कष्ट न दृष्टा प्रियसखी
मलयवती । कुरङ्गवति, अयमामन्त्रणाञ्जलि । सानुमति, अयमन्य
प्रणाम । कुवलयवति, एष तेऽवसानपरिष्वङ्ग । सख्य, क्षन्तव्या प्रणय-
कलहा.' इत्येवप्रायानालापान् ।

दक्षमानश्रवणश्च तैः प्रविशन्नेव निर्यान्तीं दत्तसर्वस्वापतेया गृहीतमरण-
प्रसाधनाम्, जानकीमिव जातवेदसं पत्युः पुर प्रवेक्ष्यन्तीम्, प्रत्यग्रजा-

नार्द्रदेहतया श्रियमिव भगवतीं सद्यः समुद्रादुत्थिताम्, कुसुम्भबञ्जणी
वाससी दिवमिव तेजसी साध्ये दधानाम्, ताम्बूलदिग्धरागान्धकाराधर-
प्रभापटलपाटल पट्टाशुकमिव विधवामरणचिह्नमङ्गलप्रमुद्गहन्तीम्, रक्तकण्ठ
सूत्रेण कुचान्तरावलम्बिता स्फुटितहृदयविगलितरुधिरधाराशङ्का कुर्वतीम्,
तिर्यकुटिलकुण्डलकोटिकण्टकाकृष्टतन्तुना हारेण वलितेन सिताशुकपाशेनेव
कण्ठमुत्पीडयन्तीम्, सरसकुङ्कुमाङ्गरागतया कवलितामिव दिधक्षता चिता-
र्विष्मता, चितानलार्चनकुसुमैरिव धवलधवलैरश्रुविन्दुभिरशुकोत्सङ्गमापरय-
न्तीम्, गृहदेवतामन्त्रणबलिमिव वलयैर्विगलद्भिः पदे पदे विकिरन्तीम्, आ-
प्रपदीनां कण्ठे गुणकुसुममाला यमदोलामिवारूढाम्, अन्तर्गुञ्जमधुकरमु-
खरेणामन्यमाणलोचनोत्पलामिव कर्णोत्पलेन, प्रदक्षिणीक्रियमाणांमिव मणि-
नूपुरबन्धुभिर्बद्धमण्डल भ्रमद्भिर्भवनहसैः, सनिहितप्राणसम मरणाय चित्त-
मिव चित्तफलकमविचल धारयन्तीम्, अर्चाबद्धोद्धूयमानधवलपुष्पदामकाम्,
पतिव्रतापताकामिव पतिप्रासयष्टिमिष्टामुपगूहमानाम्, बन्धोरिव निज-
चारित्रधवलस्य नृपातपत्रस्य पुरो नेत्रोदकमुत्सृजन्तीम्, पत्युः पादपतन-
समुद्गमदभ्यधिकबाष्पाभ्भ प्रवाहप्रतिरुद्धशः कथमपि प्रतिपन्नादेशान्त्वचि-
वान्त्वन्दिशन्तीम्, अनुनयनिवर्तितविधुरवृद्धबन्धुवर्गवर्धमानध्वनिभिर्गृहाक्र-
न्दैराकृष्यमाणश्रवणाम्, भर्तृभाषितनिभैः पञ्जरसिहवृंहितैर्हिंयमाणहृदयाम्,
धात्र्या भर्तृभक्त्या च निजया प्रसाधिताम्, जरत्या मूर्च्छया च संस्तुतया
वार्यमाणाम्, सख्या पीडया च व्यसनसङ्गतया समालिङ्गिताम्, परिजनेन
सन्तापेन च गृहीतसर्वावयवेन परीताम्, कुलपुत्रैरुच्छ्वसितैश्च महत्तरैरधिष्ठी-
ताम्, कञ्चुकिभिर्दुःखैश्चातिवृद्धैरनुगताम्, भूपालवल्लभान्कौलेयकानपि सा-
ख्यमालोकयन्तीम्, सपत्नीनामपि पादयोः पतन्तीम्, चित्रपुत्रिका अप्याम-
न्त्रयमाणाम्, गृहपतङ्गिणामप्यञ्जलि पुरस्तादुपरचयन्तीम्, पशूनप्याप्रच्छद्य-
मानाम्, भवनपादपानपि परिष्वजमाना मातरं ददर्श ।

दूरादेव च बाष्पायमाणदृष्टिरभ्यधात्—‘अम्ब, त्वमपि मां मन्दपुण्य
त्यजसि । प्रसीद । निवर्तस्व’ इत्यभिदधान एव च सखेहमिव नूपुरमणि-
मरीचिमिश्रम्यमानचूडश्ररणयोन्यैपतत् । देवी तु यशोमती तथा तिष्ठति
पादनिहितशिरसि विमनसि कनीयसि प्रेयसि तनये गुरुणा गिरिणेबोद्वेगा-
वेगेनावष्टभ्यमाना, मूर्च्छान्धतमसं रसातलमिव प्रविशन्ती, बाष्पप्रवाहेणेव
चिरनिरोधसम्पिण्डितेन स्नेहसम्भारेण निर्भराविर्भूतेनाभिभूयमाना, कृतप्रय-
त्नापि निवारयितुं न शशाक बाष्पोत्पतनम् । उत्कटकुचोत्कम्पप्रकटितासङ्ख-
शोकाकृता च गद्गदिकागृह्यमाणगलविकला नि सामान्यमन्युतरलीक्रियमाणा-
धरोद्देशा पुनरुक्तस्फुरणनिबिडितनासापुटा निमील्य नयने नयनाभ्भ सेक-
श्वेन प्लावयन्ती विमलौ कपोलौ सञ्छाद्य करनखमयूखमालाखचिततनुना

तन्वन्तरनिर्गच्छदच्छास्त्रोतसेवांशुकपदान्तेन किंचिदुत्तानितं वदनेन्दु दूय-
मानमानसा स्मरन्ती प्रसूनस्तनी प्रसवदिवसादारभ्य सकलमङ्गशायिन
शैशवमस्य ज्ञातिगृहगतहृदया 'अम्ब, तात, न पश्यतं पापा परलोकप्रस्थिता
मामेवमतिदुःखिताम्' इति मुहुर्मुहुराक्रन्दन्ती पितरौ, 'हा वत्स, विश्रान्त-
भागधेयया न दृष्टोऽसि' इति प्रेष्ठ ज्येष्ठ तनयमसनिहित क्रोशन्ती, 'अनाथा
जाता' इति श्वशुरकुलवर्तिनीं दुहितरमनुशोचन्ती, 'निष्करुण, किमपराद्ध
तवासुना जनेन' इति दैवमुपालभमाना, 'नास्ति मत्समा सीमन्तिनी
दुःखभागिनी' इति निन्दन्ती बहुविधमात्मानम्, मुषितास्मि नृशस
त्वया' इत्यकाण्डे कृतान्त गर्हमाणा मुक्तकण्ठमतिचिर प्राकृतप्रमदेव
प्रारोदीत् ।

प्रशान्ते च मन्युवेगे सखेहमुत्थापयामास सुतम् । हस्तेन चास्य प्र-
रुदितस्य पक्ष्मपालीपुञ्ज्यमाननखकिरणनिवहा द्रुतामिवाधिकतर क्षरन्तीं
दृष्टिमुन्मार्ज । स्वयमपि कठोररागपरिपीयमानेन धवलिन्ना मुच्यमानोदरे
कथदत्तश्वयत्पर्यन्ते शुक्लशीकरतारतारकितपक्ष्मणी सूक्ष्मतराश्रुबिन्दुपरिपा-
टीपतनानुबन्धविधुरे लोचने पुनः पुनरापूर्यमाणे प्रसृज्य बाष्पाद्रङ्गण्डगृहीता
च श्रवणशिखरमारोप्य शोकलम्बामलकलतामध स्तविखिलबालिकाव्याकु-
लिता च समुत्सार्य तिरश्चीं चिकुरसटामश्रुप्रवाहपूरितमार्द्रं च किञ्चिद्युत-
मुत्क्षिप्य हस्तेन स्तोत्ररीय तरङ्गितमिव मग्नाशुकपदान्ततनुताम्रलेखाला-
ङ्गितलावण्यकुञ्जिकावर्जितराजतराजहसास्यसमुद्गीर्णेन पयसा प्रक्षाल्य मुख-
कमल कलमूलकलोकविधृते वास शकले शुचिनि समुन्मृज्य पाणी सुतवदनवि-
निहितनिभृतनयनयुगला चिर स्थित्वा पुनः पुनरायतं निश्चस्थावादीत्—
'वत्स, नास्ति न प्रियो निर्गुणो वा परित्यागाहो वा । स्तन्येनैव सह त्वया
पीत मे हृदयम् । अस्मिंश्च समये प्रभूतप्रभुप्रसादान्तरिता त्वा न पश्यति
दृष्टि । अपि च पुत्रक, पुरूपान्तरविलोकनव्यसनिनी राज्योपकरणमकरुणा
वा नास्मि लक्ष्मी क्षमा वा । कुलकलत्रमस्मि चारित्रमात्रधना धर्मधवले
कुले जाता । किं विस्मृतोऽसि मा समरशतशौण्डस्य पुरुषप्रकाण्डस्य केशरिण
इव केशरिणीं गृहिणीम् । वीरजा वीरजाया वीरजननी च मादृशी पराक्रम-
क्रीता कथमन्यथा कुर्यात् । एवविधेन पित्रा ते भरतभगीरथनाभागनिसेन
नरेन्द्रवृन्दारकेण गृहीत पाणि । आसेवित सेवासंभ्रान्तानन्तसामन्तसी-
मन्तिनीसमावर्जितजाम्बूनदधटामिषेक शिरसा । लब्धो मनोरथदुर्लभो
महादेवीपट्टबन्धसत्कारलाभो ललाटेन । आपीतौ युष्मद्विधे पुत्रैरमित्रकल-
त्रबन्दीवन्दविधूयमानचामरमरुच्चलचीनाशुकधरौ पयोधरौ । सपत्नीनां शि-
रसु निहित नमस्त्रिखिलकटककुटुम्बिनीकिरीटमाणिक्यमालार्चितं चरणयुग-
लकम् । एव कृतार्थसर्वावयवा किमपरमपेक्षे क्षीणपुण्या । मर्तुमविधवैव

वान्छामि । न च शक्नोमि दग्धस्य भर्तुरार्यपुत्रविरहिता रतिरिव निरर्थकान्प्र-
लापान्कर्तुम् । पितुश्च ते पादधूलिरिव प्रथम गगनगमनमावेदयन्ती बहुमता
भविष्यामि शूरानुरागिणीना सुराङ्गनानाम् । प्रत्यग्रदृष्टदारुणदुःखदग्धायाश्च
मे किं धक्ष्यति धूमध्वज । मरणाच्च मे जीवितमेवास्मिन्समये साहसम् ।
अतिशीतल पतिशोकानलादक्षयस्नेहेन्धनादस्मादनल । केलासकल्पे प्रव-
सति जीवेश्वरे जरत्तृणकणिकालधीयसि जीविते लोभ इति क्व घटते । अपि
च जीवन्तीमपि मा नरपतिमरणावधीरणमहापातकिनी न स्पर्क्षन्ति पुत्र
पुत्रराज्यसुखानि । दुःखदग्धानां च भूतिरमङ्गला चाप्रशस्ता च निरुपयोगा
च भवति । वत्स, विश्वस्तानां यशसा स्थातुमिच्छामि लोके न वपुषा ।
तदहमेव त्वा तावत्तात प्रसादयामि न पुनर्मनोरथप्रातिकूल्येन कदर्थनी-
यास्मि ।' इत्युक्त्वा पादयोरपतत् ।

स तु ससभ्रममपनीय चरणयुगलमवनमिततनुरुभयकरविधृतवपुषमव-
नितलगतशिरसमुदमनयन्मातरम् । दुर्निवारता च शुचि समवधार्य कुल-
योषिदुचिता च तामेव श्रेयसीं मन्यमान क्रिया कृतनिश्चया च तां ज्ञात्वा
तूष्णीमधोमुखोऽभवत् ।

अभिनन्दति हि स्नेहकातरापि कुलीनता देशकालानुरूपम् । देव्यपि
यशोमती परिप्वज्य समाग्राय च शिरसि निर्गत्य चरणाभ्यामेव चान्त पुरा-
त्पौराक्रन्दप्रतिशब्दनिर्भराभिरुपस्थितमानेव दिग्भि सरस्वतीतीरं ययौ । तत्र
च स्त्रीस्वभावकातरैर्दृष्टिपातैः प्रविकसितरक्तपङ्कजपुञ्जैरिवार्चयित्वा भगवन्त
भानुमन्तमिव भूर्तिरैन्दवी चित्रभानु प्राविशत् । इतरोऽपि मातृमरणबिह्वलो
बन्धुवर्गपरिवृत पितुः पाशं प्रायात् । अपश्यच्च स्वल्पावशेषप्राणवृत्तिं परि-
वर्त्यमानतारक तारकराजमिवास्तमभिलषन्त जनयितारम् । असह्यशोकोद्रे-
काभिद्रुतश्च त्याजित स्नेहेन धैर्यम् । आश्लिष्यास्य सकलदुर्मदमहीपालमौलि-
मालालालितौ पादपद्मावन्तस्तापान्मुखचन्द्रमिव द्रवीभवन्त दशनज्योत्स्ना-
जालमिव जलतामापद्यमान लोचनलावण्यमिव विलीयमान मुखसुधारसमिव
स्यन्दमानमच्छाच्छमश्रुस्रोतसा सन्तान महामेघमयविलोचन इव वर्षश्चित-
रवद्विमुक्तारावश्चिरं रुरोद ।

राजा तु तमुपरुध्यमानदृष्टिरविरतरुदितशब्दाश्रितश्रवणं प्रत्यभिज्ञाय
शनैः शनैरवादीत्—'पुत्र, नार्हस्येव भवितुम् । भवद्विधा न ह्यमहासत्त्वा ।
महासत्त्वता हि प्रथममवलम्बन लोकस्य पश्चाद्वाजबीजिता । सत्त्ववर्ता
चाग्रणी सर्वातिशयाश्रित क्व भवान्, क्व वैकुण्ठम् । 'कुलप्रदीपोऽसि' इति
दिवसकरसदृशतेजसस्ते लघूकरणमिव । 'पुरुषसिंहोऽसि' इति शौर्यपटुप्रशोप-
बृहितपराक्रमस्य निन्देव । 'क्षितिरियं तव' इति लक्षणाख्यातचक्रवर्तिपदस्य
पुनरुक्तमिव । 'गृह्यता श्री' इति स्वयमेव श्रिया गृहीतस्य विपरीतमिव ।

‘अध्यास्यतामयं लोक’ इत्युभयलोकविजिगीषोरपुष्कलमिव । ‘स्वीक्रियतां कोष’ इति शशिकरनिकरनिर्मलयशःसञ्चयैकामिनिवेशिनो निरुपयोगमिव । ‘आत्मीक्रियता राजकम्’ इति गुणगणात्मीकृतजगतो गतार्थमिव । ‘उद्यता राज्यभार’ इति भुवनत्रयभारोचितस्यानुचितनियोग इव । ‘प्रजा परिरक्ष्यन्ताम्’ इति दीर्घदोर्दण्डार्गलितदिशुखस्यानुवाद इव । ‘परिजन परिपाल्यन्ताम्’ इति लोकपालोपमस्यानुषङ्गिकमिव । ‘शस्त्राभ्यास कार्य’ इति धनुर्गुणकिणकलङ्ककालीकृतप्रकोष्ठस्य किमादिश्यते । ‘निग्राह्यता चापलम्’ इति नूतनतरवयसि निगृहीतेन्द्रियस्य निरवकाशेव मे वाणी । ‘निरवशेषतां शत्रवो नेया’ इति सहजस्य तेजस एवेय चिन्ता । इत्येव वदन्नेवापुनरुन्मीलनाय निमिमील राजसिंहो लोचने^१ ।

अस्त्रिन्नेवान्तरे^२ पूषाप्यायुषेव तेजसा व्ययुज्यत । ततश्च लज्जमान इव नरपतिजीवितापहरणजनितादात्मापराधादधोमुख समभवत् । भूपालाभावशोकशिखिनेव चान्तस्ताप्यमानस्ताम्रता प्रपेदे । मन्द मन्दमप्रियप्रश्नार्थमिव स्थितिमनुवर्तमानो लौकिकीमवातरदिव । दित्सुरिव जनेशाय जलाञ्जलिमपरजलनिधिसमीपमुपससर्प । सद्योदैत्तनृपजलाञ्जलिर्दुःखदहनदग्धमिव करसहस्रमालोहितमधत्त ।

एव च महानराधिपनिधननिधीयमानविपुलवैराग्य इव शान्तवपुषि विंशति गिरिगुहागङ्गर गभस्तिमालिनि, समुपोद्भूतमानमहाजनाश्रुदुर्दिनार्द्धीकृत इव निर्वात्यातपे, रोदनताम्रसकललोकलोचनरुचेव लोहितायति जगति, उष्णायमानानेकनरनिश्वाससन्तापप्लुष्ट इव च नीलायमाने दिवसे, नृपांगमनप्रचलितयेव लक्ष्म्या मुच्यमानासु कमलिनीषु, पतिशुचेव परिवृतच्छायाया श्यामायमानायां भुवि, कुलपुत्रेष्विव परित्यक्तकलत्रेषु कृतकरुणप्रलापेषु वनान्तानाश्रयत्सु दुःखितेषु चक्रवाकेषु, छत्रभङ्गभीतेष्विव निगूढकोशेषु कुशेशयेषु, स्फुटितदिग्बधूहृदयरुधिरप्लव इव गलिते रक्तातपे, क्रमेण च लोकान्तरमुपगतवत्यनुरागशेषे जाते तेजसामधीशे, गगनतलवितन्यमानबहलरागपाटलाया प्रेतपताकायामिव प्रवृत्ताया संध्यायाम्, शवशिबिकालङ्कारकृष्णचामरमालास्त्रिव स्फुरन्तीषु दर्शयप्रतिकूलासु तिमिरलेखासु, असितागुरुकालकाष्ठाया केनापि चितायामिव रचिताया रजन्याम्, दन्तामलपत्रप्रसाधितकर्णिकासु केसरमालाकल्पितमुण्डमालिकासु अनुमर्तुमिवोद्यतासु ग्रहसितमुखीषु कुमुदलक्ष्मीषु, अवतरन्निदशविमानकिङ्किणीकणित इव श्रूयमाणे शाखिशिखरकुलायलीयमानशकुनिकुलकूजिते, नाकपथप्रस्थितपार्थिवप्रत्युद्गतपुरुहूतातपत्र इव पूर्वस्थां दिशि दृश्यमाने चन्द्रमसि, नरेन्द्र स्वयं समर्पितस्कन्धैर्गृहीत्वा शवशिबिकां शिविसम सामन्तैः पौरैश्च पुरोहितपुर सैरसरित

^१ ‘गणात्मीकृत जगतो’ व ^२ ‘प्रत्यपद्यत च पूषात्मज’ इत्यधिक व-पुस्तके-
^३ ‘दत्तजला’ अ. ^४ ‘पटलायाम्’ अ.

सरस्वतीं नीत्वा नरपतिसमुचिताया चितायां हुताशसक्रियया यश-
शेषतामनीयत ।

देवोऽपि हर्षं पुञ्जीभूतेन सकलेनेव जीवलोकेन लोकेन राजकुलसम्बद्धे-
नाशेषेण शोकमूकेन परिवृतोऽन्तर्बर्तिनापि शोकानलतप्तेन स्नेहद्रवेण बहि-
रिव सिन्धुमानो निर्व्यवधानाया धरण्यामुपविष्ट एव ता निशीथिनी भीमर-
थीभीमामखिला सराजको जजागार । अजनि चास्य चेतसि । 'ताते दूरी-
भूते सप्रत्येतावान्बलु जीवलोक , लोकस्य भग्ना पन्थान , मनोरथाना
खिलीभूतानि भूतिस्थानानि, स्थगितान्यानन्दस्य द्वाराणि, सुप्ता सत्यवा-
दिता, लुप्ता लोकयात्रा, विलीना बाहुशालिता, प्रलीना प्रियालापिता,
प्रोषिता पुरुषकारविहारविकारा , समाप्ता समरशौण्डता, ध्वस्ता परगुण-
प्रीति , विश्रान्ता विश्वासभूमय , अपदान्यपदानानि, निरुपयोगानि शा-
स्त्राणि, निरबलम्बना विक्रमैकरसता, कथावशेषा विशेषज्ञता, ददातु जनो
जलाञ्जलिमौर्जित्याय, प्रतिपद्यता प्रव्रज्या प्रजापालता, बध्नातु वैधव्यवेणीं
वरमनुष्यता, समाश्रयतु राजश्रीराश्रमपदम्, परिधत्ता धवले वाससी
वसुमती, वहतु वल्कले विलासिता, तपस्यतु तपोवनेषु तेजस्विता, प्रावृणोतु
चीवरे वीरता, क गम्यता पुनस्तस्य कृते कृतज्ञतया, क पुन प्राप्स्यति ताह-
शान्महापुरुषनिर्माणपरमाणूपरमेष्टी, शून्या संवृत्ता दश दिशो गुणानाम्,
जगज्जातमन्धकार धर्मस्य, निष्फलमधुना जन्म शस्त्रोपजीविनाम् । तातेन
विना कुतस्त्यास्तादृश्यो दिवसमसमसररसमारब्धकलहकथाकण्टकितसु-
भटकपोलभित्तयो वीरगोष्ठ्य । अपि नाम स्वप्नेऽपि दृश्येत दीर्घरक्तनयनं
पुनस्तन्मुखसरोजम्, जन्मान्तरेऽपि पुन परिष्वज्येत तल्लोहस्तम्भाभ्यधिक-
गरिमगर्भं भुजयुगलम् । लोकान्तरेऽपि पुत्रेत्यालपत श्रूयेत सा सुधारसमु-
द्विरन्ती मथ्यमानक्षीरसागरोद्गारगम्भीरा भारती' इति । एतानि चान्यानि
च चिन्तयत एवास्य कथमपि सा क्षयमियाय यामिनी ।

तत शुचेव मुक्तकण्ठमारटस्तु कृकवाकुकुलेषु, गृहगिरितरुशिखरेभ्य
पातयत्स्वात्मान मन्दिमयूरेषु परित्यक्तनिवासेषु च वनाय प्रस्थितेषु पत्र-
रथेषु, सद्यस्तन्भूते ताम्यति तमसि, मन्दीभूतात्मस्नेहेष्वभावमभिलषत्सु
प्रदीपेषु, स्फुरदरुणकिरणवल्कलप्रावृतवपुषि प्रव्रज्यामिव प्रतिपन्ने नभसि,
प्रभातसमयेन समुत्तीर्यमाणासु पार्थिवास्थिशकलकलास्त्रिव कलविङ्ककन्ध-
राधूसरासु तारकासु, भूभृद्वातुगर्भकुम्भधारिषु विविधसर सरितीर्थाभिमुखेषु
प्रस्थितेषु वनकरिकुलेषु, श्रावशुचिसिक्थपटलपाण्डुरे पिण्ड इवापरपयोनिधि-
पुलिनपरिसरे पाल्यमाने शशिनि, क्रमेण नृपचितानलधूमविसरधूसरीकृत-
तेजसीव नरपतिशोकपावकदाहकिणकलङ्ककालीकृतचेतसीव प्रोषितसमस्तान्त
पुरपुरध्रिसुखचन्द्रवृन्दोद्वेगविद्राणवपुषीव प्रथमास्तमितरोहिणीरणरणकवि-
मनसीव चास्तमुपगते रजनिकरे, राजतीव देवे दिवमारूढे सवितरि, परिवृत्ते

राज्य इव रजनीप्रबन्धे, प्रबुद्धराजहसमण्डलप्रबोध्यमान पङ्कजाकर इव चंचाल चोपस्नानाय देवो हर्ष । ततश्च नृपुररवविराममूकमन्दमन्दिरहसेषु, शोकाकुलकतिपयकञ्चुकिमात्मवशेषेषु शुद्धान्तेषु, पतितयूथप इव वनगजयूथे कक्ष्यान्तरवर्तिनि पितृपरिजने, विषादिन्युपरिरुदन्निषादिनि च स्तम्भनिषण्णे निष्पन्दमन्दे राजकुञ्जरे, मन्दुरापालकाक्रन्दकथिते चाजिरभाजि राजवाजिनि, विश्रान्तजयशब्दकलकले च शून्ये च महास्थानमण्डपे दृश्यमानदृष्टिर्निर्जगाम राजकुलात् । अगाच्च सरस्वतीतीर तस्या स्नात्वा पित्रे देदाबुदकम् । अपस्ना-
तश्चानिष्पीडितमौलिरिव परिधायोद्गमनीयदुकूलवाससी निश्वासपरो निरात-
पत्रो निरुत्सारण समुपनीतेऽपि सप्तो चरणाभ्यामेव नासाग्रासक्तेन रक्तता-
मरसताप्रेण चक्षुषा हृदयावशेषस्यापि पितुर्दाहशङ्कया शोकाग्निमिव उद्गिरन्न-
ताम्बूलस्यापि सुचिरप्रक्षालितस्य कल्पतरुकिसलयस्येव स्वभावपाटलस्याधर-
पल्लवस्य प्रभया मासरुधिरकवलानिव हृदयाभिघातादुद्गमन्नृष्णनिश्वासमोक्षै-
र्भवनमाजगाम ।

राजेवल्लभास्तु भृत्या सुहृद सचिवाश्च तस्मिन्नेवाहनि निर्गत्य श्रिय
पुत्रदारमुत्सृज्योद्गाष्पैर्बन्धुभिर्वार्यमाणा अपि बहुनृपगुणगणहृतहृदया केचि-
दात्मान भृगुषु बबन्धु, केचित्तत्रैव तीर्थेषु तस्थु, केचिदनशनैरासीर्णतृण-
कुशा प्यथमानमानसा शुचमसमामशमयन्, केचिच्छलभा इव वैश्वानर
शोकाग्नेगविवशा विविन्धु, केचिद्दारुणदु खदहनदृश्यमानहृदया गृहीतवाच्-
स्तुषारशिखरिण शरणमुपययु, केचिद्विन्ध्योपत्यकासु वनकरिकुलकरशीकरा-
सारसिन्धुमानतनव पल्लवशयनशयिन सन्तापमशमयन्, केचित्सनिहिता-
नपि विषयानुत्सृज्य सेवाविमुखा परिच्छिन्नै पिण्डकैरटवीभुव शून्या
जगृहु, केचित्पवनाशना धर्मधना धमद्वमनयो मुनयो बभूवु, केचिद्गृहीत-
काषाया कापिल मतमधिजगिरे गिरिषु, केचिदाचोटितचूडामणिषु शिर सु
शरणीकृतवूर्जटयो जटा जघटिरे । अपरे परिपाटलप्रलम्बचीवराम्बरसंवीता
स्वाम्यनुरागमुज्ज्वल चक्रु । अन्ये तपोवनहरिणजिह्वाञ्चलोलिह्यमानमूर्तयो
जरा ययु । अपरे पुन पाणिपल्लवप्रमृष्टैराताम्ररागैर्नयनपुटै कमण्डलुमिश्र
वारि वहन्तो गृहीतव्रता मुण्डा विचेरु ।

देवमपि हर्षं तदवस्थ पितृशोकविह्वलीकृतम्, श्रिय शाप इति मही
महापातकमिति राज्य रोग इति भोगान्भुजङ्गा इति निलय निरय इति
बन्धु बन्धनमिति जीवितमयश इति देह द्रोह इति कल्यता कलङ्क इति
आयुरपुण्यफलमिति आहार विषमिति विषममृतमिति चन्दन दहन इति
काम क्रकच इति हृदयस्फोटनमभ्युदय इति च मन्यमानम्, सर्वासु क्रियासु
विमुखम्, पितृपितामहपरिग्रहागताश्चिरन्तना कुलपुत्रा वशक्रमाहितगौर-
वाश्च ग्राह्यगिरो गुरव श्रुतिस्मृतीतिहासविशारदाश्च जरद्विजातय श्रुताभि-

जनशीलशालिनो मूर्धाभिषिक्ताश्चामात्या^१ राजानो यथावदधिगतात्मतत्त्वाश्च
सस्तुता मस्करिण समदुःखसुखाश्च समाश्रिता सनाभयश्चित्तज्ञाश्च प्रधाना
सचिवा निष्कारणबान्धवाश्च मुनयः ससारासारत्वकथनकुशला ब्रह्मवा-
दिन शोकापनयननिपुणाश्च पौराणिका पर्यवारयन् ।

अस्वतन्त्रीकृतश्च तैर्मनसापि नालभत शोकानुप्रवणमाचरितुम् । अनुनी-
यमानश्च कथं कथमप्याहारादिकासु क्रियास्वाभिमुख्यमभजत । भ्रातृगतहृद-
यश्चाचिन्तयत्-अपि नाम तातस्य मरणं महाप्रलयसदृशमिदमुपश्रुत्य आर्यो
बाष्पजलस्नातो न गृह्णीयाद्वल्कले, नाश्रयेद्वा राजर्षिराश्रमपदम्, न विशेद्वा
पुरुषसिंहो गिरिगुहाम्, अस्त्रसलिलनिर्भरभरितनयननलिनयुगलो वा पश्येद-
नाथा पृथिवीम्, प्रथमव्यसनविषमविषविह्वल स्मरेदात्मानं वा पुरुषोत्तमं,
अनित्यतया जनितवैराग्यो वा न निराकुर्यादुपसर्पन्ती राज्यलक्ष्मीम्, दारुण-
दुःखदहनप्रज्वलितदेहो वा प्रतिपद्येतामिषेकम्, इहागतो वा राजमिरमिधी-
यमानो न पराचीनतामाचरेत् । अनिपितृपक्षपाती खल्वार्यं । सर्वदा
तातश्चाद्यथा मामभिधत्ते—‘तात हर्षं, कस्यचिदभूद्भविष्यति वा पुनः का-
ञ्चनतालतरुप्राशुः कायप्रमाणमिदम् । ईदृक्च दिवसकरप्रीत्या दिवसमुन्मुख-
विकसितमुखमहाकमलम् । एतौ च वज्रस्तम्भभास्वरौ भुजकाण्डौ । एते च
हसितमदालसहलधरविभ्रमा विलासाः । कोऽन्यो मानी विक्रान्तो वदान्यो
वा’ इति । एतानि चान्यानि च चिन्तयन्दर्शनोत्सुकहृदयो भ्रातुरागमनमुर्दा-
क्षमाणं कथं कथमप्यतिष्ठदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते महाराजमरणवर्णनं

नाम पञ्चम उच्छ्वास ।

षष्ठ उच्छ्वासः ।



उच्चितोच्चित्य भुवि प्रहितनिगूढात्मदूतनीतानाम् ।

विजिगीषुरिव कृतान्त शूराणां संप्रह कुलने ॥ १ ॥

विस्त्रब्धवातदोष स्ववधाय खलस्य वीरकोपकर ।

नवतरुभङ्गध्वनिरिव हरिनिद्रातस्कर करिण ॥ २ ॥

अथ प्रथमप्रेतपिण्डभुजि भुक्ते द्विजन्मनि, गतेपूद्गेजनीयेष्वशौचदिवसेषु, चक्षुर्दाहदायिनि दीयमाने द्विजेभ्य शयनासनचामरातपत्रामत्रपत्रशस्त्रादिके नृपनिकटोपकरणकलापे, नीतेषु तीर्थस्थानानि सह जनहृदयै कीकसेषु, कल्पितशोकशल्ये सुधातिचयचिते चिताचैत्यचिह्ने, वनाय विसर्जिते महा-जिजिति राजगजेन्द्रे, क्रमेण च मन्देष्वाक्रन्देषु, विरलीभवत्सु च विलापेषु, विश्राम्यत्यश्रुणि, शिथिलीभवत्सु श्रसितेषु, अविस्पष्टेषु हाकष्टाक्षरेषु, उत्सार्य-माणासु च व्यसनशय्यासु, उपदेशश्रवणक्षमेषु श्रोत्रेषु, अनुरोधावधानयो-ग्येषु हृदयेषु, गणनीयेषु नृपगुणेषु, प्रदेशवृत्तितामाश्रयति शोके, कृतेषु क-विरुदितकेषु, जाते च स्वभावशेषदर्शने हृदयावशेषावस्थाने, चित्रावशेषाकृतौ काव्यावशेषनाम्नि नरनाथे देवो हर्ष कदाचिदुत्सृष्टव्यापार पुञ्जीभूतवृद्ध-बन्धुवर्गाग्नेसरेणावनतमूकमुखेन महाजनेन मौलेनाकाल आत्मानं वेष्ट्यमान-मद्राक्षीत् । इष्ट्वा चाकरोन्मनसि—‘किमन्यदार्यमागतमावेदयत्यय शोकपरा-भूतो लोकाकर ’ इति । वेपमानहृदयश्च पप्रच्छ प्रविशन्तमधिकतरप्रचारमन्य-तम पुरुषम् ‘अङ्ग, कथय किमार्थं प्राप्त ’ इति । स मन्दमब्रवीत्—‘देव, यथादिशसि द्वारि’ इति श्रुत्वा च सोदर्यस्नेहनिहितनिरतिशयमन्युमृदूकृतमना कथमपि न ववाम बाष्पवारिप्रवाहोत्पीडेन सह जीवितम् ।

अनन्तर च द्वारपालमुक्तेन प्रथमप्रविष्टेन परिजनेनेवाक्रन्देन कथ्यमानम्, दूरद्रुतागमनमुषितबाहुल्येन विच्छिन्नच्छन्नधारेण लम्बिताम्बरवाहिना अष्ट-भृङ्गारग्राहिणा च्युताचमनधारिणा ताम्यत्ताम्बूलिकेन खञ्जत्स्वङ्गग्राहिणा क-तिपयप्रकाशदासेरकप्रायेण बहुवासरान्तरितस्नानभोजनशयनश्यामक्षामव-पुषा परिजनेन परिवृतम्, अविरलमार्गधूलिधूसरितशरीरतया शरणीकृतमि-वाशरणया क्रमागतया वसुन्धरया, हूणनिर्जयसमरशरव्रणबद्धपट्टकैर्दोर्विधवलै समासन्नराज्यलक्ष्मीकटाक्षपातैरिव शबलीकृतकायम्, अचनिपतिप्राणपरि-त्राणार्थमिव च शोकहुतभुजि हुतमासैरतिकृशैरवयवैरावेद्यमानदुःखभारम्, अपगतचूडामणिनि मलिनाकुलकुन्तले शेखरशून्ये शिरसि शुचमारुढा मूर्ति-मतीमिव दधानम्, आतपगलितस्वेदराजिना रुदतेव पितृपादपतनोत्कण्ठितेन ललाटपट्टेन लक्ष्यमाणम्, प्रथीयसा बाष्पपय प्रवाहेनाभिमतपतिमरणमूर्च्छि-

तामिव महीमनवरत सिञ्चन्तम्, अनन्तसन्तताश्रुप्रवाहनिपतननिघ्नीकृताविव
दुःखक्षामौ कपोलाबुद्बहन्तम्, अत्युष्णमुखमारुतमार्गगतेन द्रवतेव गलित-
ताम्बूलरागेणाधरैर्विम्बेनोपलक्षितम्, पवित्रिकामाखावशेषेन्द्रनीलिकाशुश्या-
मायमानमचिरश्रुतपितृमरणमहाशोकाग्निदग्धमिव श्रवणप्रदेशमुद्बहन्तम्, अ-
स्फुटाभिव्यक्तव्यजनेनाप्यधोमुखस्तिमितनयननीलतारकामयूखमालाखचितेन
शोकप्ररुढश्मश्रुश्यामलेनेव मुखशशिना लक्ष्यमाणम्, केशरिणमिव महाभू-
भृद्विनिपातविह्वल निरवलम्बनम्, दिवसमिव तेज पतिपतनपरिम्लानश्रिय
श्यामीभूतम्, नन्दनमिव भग्नकल्पपादप विच्छायम्, दिग्भावमिव शोषि-
तदिक्कुञ्जर शून्यम्, गिरिमिव गुरुवज्रपातदारित कम्पमानम्, क्रीतमिव
क्रशिन्ना, किङ्करीकृतमिव कारुण्येन, दासीकृतमिव दौर्मनस्येन, शिष्यी-
कृतमिव शोचितव्येन, आत्मीकृतमिवाधिना, मूकीकृतमिव मौनेन,
पिष्टमिव पीडया, स्विन्नमिव सन्तापेन, उच्चितमिव चिन्तया, लुप्तमिव
विलापेन, धृतमिव वैराग्येण, प्रत्याख्यातमिव प्रतिसंस्थानेन, अवज्ञातमिव
प्रज्ञया, दूरीकृतमिव दुरभिभवत्वेन, अबोधेन वृद्धबुद्धीनाम्, असाध्येन
साधुभाषितानाम्, अगम्येन गुरुगिराम्, अशक्येन शास्त्रशक्तीनाम्, अपथेन
प्रज्ञाप्रयत्नानाम्, अगोचरेण सुहृदनुरोधानाम्, अविषयेण विषयोपभोगा-
नाम्, अभूमिभूतेन कालक्रमोपचयानां शोकेन कवलीकृत ज्येष्ठ आतरमप-
श्यत् । आवेगोद्गतकृत्स्नस्नेहोत्कलिकाकलापोक्षिप्यमाणकाय इव च परवश-
समुदगात् ।

अथ त दूरादेव दृष्ट्वा देवो राज्यवर्धनश्चिरकालकलित बाष्पवेग मुमुक्षुः
सुदूरप्रसारितेन सङ्कल्पयन्निव सर्वदुःखानि दीर्घेण दोर्दण्डद्वयेन गृहीत्वा
कण्ठे मुक्तकण्ठ पुन पतितक्षौमे क्षामे वक्षसि पुन कण्ठे पुन. स्कन्धभागे
पुन कपोलोदरे निधाय तथा तथा हरोद यथा सबन्धनानीवोदपाव्यन्त
हृदयानि । अश्रुस्रोत शिरा इव अमुच्यत लोचनेषु लोकेन । स्मृतनृपतिना
राजवल्लभेनापि प्रतिशब्दनिमेन निर्भरमिवारुह्यत । सुचिराच्च कथं कथमपि
निर्वृष्टनयनजल. पर्जन्य इव शरदि स्वयमेवोपशशाम । उपविष्टश्च परिजनो-
यनीतेन तोयेन तर्करनखमयूखपुञ्जतया, महाजलप्लवजायमानफेनलेखमिव
पुन पुन प्रमृष्टमपि पक्ष्माग्रसङ्गलद्धिन्दुवृन्दमन्दोन्मेषमुषितदर्शनं कथं
कथमपि चक्षुरक्षालयत् । ताम्बूलिकोपस्थापितेन च वाससा चन्द्रातपश-
कलेनेवोष्णोष्णबाष्पदग्ध वदनमुन्ममार्ज । तूष्णीमेव च चिर स्थित्वोत्थाय
स्नानभूमिमगात् । तस्यां च स्थित्वा विभूष विलसत्यस्तकुन्तल मौलिमना-
दराग्निष्पीड्य सावशेषमन्युस्फुरितेन जिजीविषतेव जलधौतसुभगमात्मानमपि
चुचुम्बिषतेवाधरेण क्षालितस्य चक्षुष श्वेतिज्ञा च शारदशशिकरविकसित-

विशदकुमुदवनदलावलिबलिविक्षेपैरिव दिग्देवतार्चनकर्म कुर्वाणश्चतु शालवि-
तर्दिकाया नीचापाश्रयविनिहितैकोपबर्हाया पर्यङ्गिकाया निपत्य जोषमस्थान् ।

देवोऽपि हर्षस्तथैव स्नात्वा धरणितलनिहितकुथाप्रसारितमूर्तिरदूर एवास्व
तृष्णीमेव समवातिष्ठत । दृष्ट्वा दृष्ट्वा द्यूमानमानसमग्रजन्मान समस्फुटदिवास्व
सहस्रधा हृदयम् । औरसदर्शन हि यौवन शोकस्य । लोकस्य तु नरपति-
मरणदिवसादपि दारुण स बभूव दिवस । सर्वस्मिन्नेव नगरे न केनचिदपाचि
न केनचिदस्नायि नाभोजि सर्वत्र सर्वेणारोदि । केवलमनेन क्रमेणातिचक्राम
दिवस । स च प्रत्यग्रत्वष्टृदङ्कतष्टतनुरिव वहद्वहलरुधिररसमासच्छविरपर-
पारावारपयसि ममज्ज मज्जिष्ठारुणोऽरुणसारथि । मुकुलायमानकमलिनी-
कोषविकल चकाण चञ्चरीककुल कमलसरसि । सविधविरहव्याधिविधुरव-
यूवाध्यमान बबन्ध बन्धाविव विबुद्धबन्धूकभासि भास्वति सास्त्रा दश
चक्रवाकचक्रवालम् । सञ्चरन्त्या समधुकररव कैरवाकर कलहसरमणीरम-
णीय माणिक्यकाञ्चीकिङ्किणीजालमिवाँण श्रिय । प्रकटकलङ्कमुदयमान
विशङ्कटविषाणोत्कीर्णपङ्कसङ्करशङ्करशङ्कुरशङ्करककुदकूटसङ्काशमकाशताकाशे
शशङ्कमण्डलम् ।

अस्या च वेलायामनतिक्रमणवचनैरुपसृत्य प्रधानसामन्तैर्विज्ञाप्यमान
कथ कथमप्यभुक्त । प्रभाताया च शर्वर्या सर्वेषु प्रविष्टेषु राजसु समीप-
स्थित हर्षदेवमुवाच—‘तात, भूमिरसि गुरुनियोगानाम् । शैशव एवाग्राहि
गुणवत्पताकेव भवता तातस्य चित्तवृत्ति । यतो भवन्तमेवविध विधेय
विधिविधानोपनतनैर्घृण्यमिदं किमपि विभणिषति मे हृदयम् । नावलम्ब-
नीया बालभावसुलभा प्रेमविलोपा वामता । वैधेय इव मा कृथा प्रत्यू-
हमीहितेऽस्मिन् । शृणु । न खलु न जानासि लोकवृत्तम् । लोकव्यवहारे
मान्धातरि मृते कि कृत पुरुकुत्सेन भ्रूलतादिष्टाष्टादशद्वीपे दिलीपे वा
रघुणा महासुरसमरमध्याध्यासितत्रिदशरथे दशरथे वा रामेण गोष्पदीकृ-
तचतुरुदन्वदन्ते दुष्यन्ते वा भरतेन । तिष्ठन्तु तावदेते तातेनैव शतसम-
धिकाध्वरधूमविसरधूसरितवासववयसि सुगृहीतनास्त्रि तल्लभवति परासुता
गते पितरि कि नाकारि राज्यम् । य च किल शोक समभिभवति तं
कापुरुषमाचक्षते शास्त्रविद । स्त्रियो हि विषय शुचाम् । तथापि कि
करोमि । स्वभावस्य सेय कापुरुषता वा स्त्रैण वा यदेवमर्हस्पदं पितृशोकहृ-
तभुजो जातोऽस्मि । मम हि भूभृति पर्यस्ते निरवशेषत प्रस्रवणानीव
क्षुतान्यश्रूण्यस्तमिते महति तेजस्यन्धकारीभूतदशाशस्य प्रणष्ट प्रज्ञालोक
प्रज्वलित हृदयम्, आत्मदाहभीत इव स्वप्नेऽपि नोपसर्पति विवेक , बली-

१ ‘वितर्दिकाविनिवेशितायामप्रतिपादिकाया चापाश्रय०’ ब २ ‘जालमिवाचकाण’
अ ३ ‘नर्कुरशकर’ ब ४ ‘यदेवमसादपि’ ब ५ ‘प्रज्ञानलोक.’ अ.

यसा सन्तापेन जातुषमिव विलीनमखिल धैर्यम्, पदे पदे दिग्धरोपाहतेव हरिणी मुह्यति मति, पुरुषद्वेषिणीव दूरेण भ्रमति परिहरन्ती स्मृति, अम्बेव तातेनैव सह गता धृति, वार्द्धुषिकप्रयुक्तानीव वित्तानि प्रतिदिवस वर्धन्ते दु खानि, शोकानलधूमसम्भारसम्भूताम्भोधरभरितमिव वर्षति नयनवारिधाराविसर शरीरम् । सर्वं पञ्चजन पञ्चत्वमुपरत प्रयाति वितथमेतद्ददति बालो लोक । तातो हुताशनतामेव केवलैमापन्नो येनैव दहति माम् । इदमसाम्परायिकमिव हृदयमवष्टभ्य व्युत्थित शोको दुर्निवार वाडव इव वारिराशिम्, पविरिव पर्वतम्, क्षय इव क्षपाकरम्, राहुरिव रविम्, दहति दारयति तनूकरोति कवलयति च माम् । न शक्नोति मे हृदय तादृशस्य सुमेरुकल्पस्य कल्पमहापुरुषस्य विनिपातमश्रुभिरेव केवलैरतिवाहयितुम् । राज्ये विष इव चकोरस्य मे विरक्त चक्षु । बहुमृतपटावगुण्ठना रजितरङ्गा जनङ्गमानामिव वशबाह्यामनार्या श्रिय त्यक्तुमभिलषति मे मन । क्षणमपि दग्धगृहे शकुलिरिव न पारयामि स्थातुम् । सोऽहमिच्छामि मनसि वाससीव सुलग्न स्नेहमलमिदममलै शिखरिशिखरप्रस्रवणस्वच्छस्रोतोऽम्बुभि क्षालयितुमाश्रमपदे । यतस्त्वमन्तरितयौवनसुखामनमिमतामपि जरामिव पूरुराज्ञया गुरोर्गृहाण मे राज्यचिन्ताम् । त्यक्तसकलबालक्रीडेन हरिणेव दीयतामुरो लक्ष्म्यै । परित्यक्त मया शस्त्रम् ।' इत्येवमभिधाय खड्गग्राहिणो हस्तादादाय निज निस्त्रिशमुत्ससर्ज धरण्याम् ।

अथ तच्छ्रुत्वा निशितशिखेन शूलेनेवाहत प्रविदीर्णहृदयो देवो हर्षं समचिन्तयत्—किं नु खलु मामन्तरेणार्य केनचिदसहिष्णुना किचिद्वाहित कुपित स्यात् । उत्तानया दिशा परीक्षितुकामो माम् । उत शोकजन्मा चेतस समाक्षेपोऽयमस्य । आहोस्विदार्थ एवाय न भवति । किं वार्येणान्यदेवाभिहितमन्यदेवाश्चावि मया शोकज्ञान्येन श्रवणेन्द्रियेण । आर्यस्य वान्यदेव विवक्षितमन्यदेवापतित मुखेन । अथवा सकलवशाविनाशाय निपातनोपायोऽयं विधे, मम वा निखिलपुण्यपरिक्षयोपक्षेप कर्मणामननुकूलसमग्रग्रहचक्रवालविलसितं वा, अथवा तातविनाशनि शङ्ककलिकालक्रीडितं येनार्यं य कश्चिदिव यत्किञ्चनकारिण मामपुष्पभूतिवशसम्भूतमिव, अताततनयमिव, अनात्मानुजमिव, अभक्तमिव, अदृष्टदोषमपि श्रोत्रियमिव सुरापाने सज्जत्यमिव स्वामिद्रोहे सज्जनमिव नीचोपसर्पणे सुकलत्रमिव व्यभिचारे, अतिदुष्करे कर्मणि समादिष्टवान् । तदेतत्तावदनु रूप यच्छौर्यैर्न्मादमदिरोन्मत्तसमस्तसामन्तमण्डलसमुद्रमथनमन्दरे तादृशि पितरि मृते तपोवन वा गम्यते वल्कलानि वा गृह्यन्ते तपासि वा सेव्यन्ते । या तु मयि राज्याज्ञा सा दग्धेऽपि दाहकारिणी मय्यवग्रहग्लपिते धन्वनीवाङ्गार-

१ 'दूरत एव भ्रमन्ती परिहरति' अ २ 'उपरत' इति नास्ति ब-पुस्तके ३ 'आपन्नोऽपि नैव मादहति' ब ४ 'दृष्टदोषमिव' अ. ५ 'मन्दिरे' ब

वृष्टि । तदसदृशमिदमार्थस्य । यद्यपि च विशुरनभिमान , द्विजातिरनेषण ,
मुनिररोषण , कपिरचपल , कविरमत्सर , वणिगतस्कर , प्रियजानिरकुहन ,
साधुरदरिद्र , द्रविणवानखल , कीनाशोऽनक्षिगत , मृगयुरहिन्न , पाराशरी
ब्राह्मण्य , सेवक सुखी , कितव कृतज्ञ , गोप्य प्रियवाक् , अमात्य
सत्यवादी , राजसूनुरदुर्विनीतश्च जगति दुर्लभ , तथापि ममार्थ एवाचार्य ।
को हि नाम तद्विधे निपतिते राजगन्धकुञ्जरे जनयितरि ईदृशे च विफली-
कृतविशालशिलास्तम्भोरुभुजे भूपजिति भ्रातरि त्यक्तराज्ये ज्यायसि नव-
वयसि तपोवन गच्छति सकललोकलोचनजलपातापवित्र मृद्गोलक वसुधा-
भिधान धनमदखेलनिखिलखलमुखविकारलक्षणाख्यायमाननीचाचरणा श्री-
संज्ञिका सुभटकुटुम्बकर्मकुम्भदासीं चण्डालोऽपि कामयेत । कथमिव स-
म्भावितमत्यन्तमनुचितमिदमार्थेण । किमुपलक्षितमनवदातमिद मयि । कि
वास्य चेतसश्च्युत सौमित्रिर्विस्मृता वा वृकोदरप्रभृतयः । अनपेक्षितभक्त-
जना स्वार्थैकनिष्पादननिष्ठुरा नासीदियमार्थस्येदृशी प्रभविष्णुता । अपि
चार्ये तपोवन गते जिजीविषु को हि नाम महीं मनसापि ध्यायेत् ।
कुलिशशिखरस्वरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गोत्तमाङ्गमदच्छटाच्छु-
रितचारुकेसरभारभास्वरमुखे केसरिणि वनविहाराय विनिर्गते निवासं गि-
रिगुहा क पाति पृष्ठत । प्रतापसहाया हि सत्त्ववन्त । कश्चपला लक्ष्मीं
प्रत्यनुरोधोऽयमार्थस्य यदीयमपि न चीवरान्तरितकुचा कुशकुसुमसमित्य-
लाशपूलिकां वहन्ती तत्रैव तपोवने वनमृगीव नीयते जराजालिनी । कि वा
ममानेन वृथा बहुधा विकल्पितेन । तूष्णीमेवार्थमनुगमिष्यामि । गुरुवच-
नातिक्रमकृत च किल्बिषमेतत्तपोवने तप एवापास्यति । इत्यवधार्य मनसा
प्रथमतरं गतस्तपोवनमधोमुखस्तूष्णीमवातिष्ठत ।

अत्रान्तरे पूर्वादिद्वैनैव हृदता वल्लकर्मान्तिकेन समुपस्थापितेषु बल्कलेषु
निर्दयकरतलताडनमिव कापि गते हृदये रटति राजस्त्रैणे तारमब्रह्मण्यमू-
र्ध्वदोषिण विरुदति विप्रजने, पादप्रणतिपरे फूल्कुर्वति पौरवृन्दे, विद्राति
विद्रुतचेतसि चिरन्तने परिजने, परिजनावलम्बिते वेपमानवपुषि पर्याकुल-
वाससि शोकगद्गदवचसि गलितनयनपयसि निवारणोद्यतमैनसि वर्षीयसि
विशति बन्धुवर्गे, निराशेषु नखलिखितमणिकुट्टिमेण्ववाङ्मुखेषु निश्चसत्सु
सामन्तेषु, सबालबृद्धासु तपोवनाय प्रस्थितासु सर्वासु प्रजासु सहसैव
प्रविश्य शोकविक्रव प्रक्षरितनयनसलिलो राज्यश्रिय परिचारक. संवादको
नाम प्रज्ञाततमो विमुक्ताक्रन्दः सदस्यात्मानमपातयत् ।

अथ संभ्रान्तो भ्रात्रा सह स्वय देवो राज्यवर्धनस्तं पर्यपृच्छत्—‘भद्र,
भण भण किमस्मद्व्यसनव्यवसायवर्धनबद्धयति., अवनिपतिमरणमुदित-

१ ‘कृतज्ञ , परित्राडबुभुक्षु , नृशस प्रियवाक्’ अ. २ ‘०लम्बिते गते वर्षीयसि’ ब.

३ ‘०मनसि विशति’ ब ४ ‘०व्यसनमव्यवसाय’ अ.

मनि , अधतिकरमपरमधिकतरमिते दुःखातिशयं समुपनयति विधि' इति । स कथं कथमप्यकथयत्—'देव, पिशाचानामिव नीचात्मनां चरितानि छिद्रप्रहारीणि प्रायशो भवन्ति । यतो यस्मिन्नहन्व्यवनिपतिरूपरत इत्यभूद्भार्ता तस्मिन्नेव देवो ग्रहवर्मा दुरात्मना मालवराजेन जीवलोकमात्मनः सुकृतेन सह त्याजितः । भर्तृदारिकापि राज्यश्रीं कालायसनिगड-युगलचुम्बितचरणा चौराङ्गनेव सयता कान्यकुब्जे काराया निक्षिप्ता । किंवदन्ती च यथा किलानायक साधनं मत्वा जिघृक्षुः सुदुर्मतिरेतामपि भुव-माजिगमिपतीति विज्ञापिते प्रभुः प्रभवति' इति ।

ततश्च तादृशमनुपेक्षणीयमसम्भावितमाकस्मिकमपरं व्यतिकरमाकर्ण्यश्रु-तपूर्वत्वात्परिभवस्य, परपरिभक्षसहिष्णुतया च स्वभावस्य, दर्पबहुलतया च नवयौवनस्य, वीरक्षेत्रसम्भवत्वाच्च जन्मनः, कृपाभूमिभूतायाश्च स्वसु-स्नेहात्स तादृशोऽपि बद्धमूलोऽप्यत्यन्तगुरुरेकपद एवास्व ननाश शोकावेगः । विवेश च सहसा केसरीव गिरिगुहागृहं गम्भीरं हृदयं भयङ्करं कोपावेगः । केशिनिपूदनशङ्काकुलकालियकुलभङ्गुरभूभङ्गतरङ्गिणीं श्यामायमानां यमस्वसेव प्रथीयसि ललाटपट्टे भीषणां भुक्तुदिरुदमिद्यतः । दर्पात्पराभृशस्त्राक्षकिरणस-लिलनिर्झरैः समरभारसम्भावनाभिषेकमिव चकार दिङ्गागकुम्भकूटविकटस्य बाहुशिखरकोपस्य वाम पाणिपल्लवः । सङ्गलत्स्वेदसलिलपूरितोदरो निर्मूलं मालवोन्मूलनाय गृहीतकेश इव दुर्मदश्रीकचग्रहोत्कण्ठयेव च कम्पमानं पुनरपि समुत्ससर्प भीषणं कृपाणं पाणिरपरः । शस्त्रग्रहणमुदितराजलक्ष्मी-क्रियमाणदिष्टवृद्धिविधुतसिन्दूरधूलिरिव कपिलः कपोलयोरदृश्यत रोषरागः । समासजसकलमहीपालचूडामणिचक्राक्रमणजाताहङ्कार इव च समासरोहं वाममूरुदण्डमुत्तानितश्चरणो दक्षिणः । निष्ठुराङ्गुष्ठकषणनिष्ठूतधूमलेखो नि-र्घोरोर्वीकरणाय विमुक्तशिख इव लिलेख मणिकुट्टिममितरं पादपद्मं । दर्पस्फुटितसरसम्रणोच्छलितहविरच्छटावसेकैः शोकविषप्रसुप्तं प्रबोधयन्निव पराक्रममनुजमवादीत्—'आयुष्मन्, इदं राजकुलम्, अमी बान्धवाः, परिजनोऽयम्, इयं भूमिः, भूपतिभुजपरिघपालिताश्चैताः प्रजा गतोऽह-मद्यैव मालवराजकुलप्रलयाय । इदमेव तावद्वल्कलग्रहणमिदमेव तपः शो-कापगमोपायश्चायमेव यदत्यन्ताविनीतारितिग्रहः । सोऽयं कुरङ्गकैः कचग्रह-केशरिणः, मेकैः करपातः कालसर्पस्य, वत्सकैर्बन्दिग्रहो व्याघ्रस्य, अलगदैर्ग-लग्रहो गरुडस्य, दारुभिर्दाहादेशो दहनस्य, तिमिरैस्तिरस्कारो रवेः, यो मौ-खराणां मालवैः परिभवः पुष्पभूतिवशास्य च । अन्तरितस्तापो मे महीयसा मन्युना । तिष्ठन्तु सर्वे एव राजानः करिणश्च त्वयैव सार्धम् । अयमेको भण्डिरयुतमात्रेण तुरङ्गमाणां मनुयानु मास्व ।' इत्यभिधाय चानन्तरमेव प्रयाणपट्टमादिदेशः ।

त च तथा समादिशन्तमाकर्ण्य जामिजामातृवृत्तान्तविज्ञानप्रकोपाधान-
 दूयमाने मनसि निवर्तनोपदेशेन दूरप्ररूढप्रणयपीड इव प्रोक्ता च देवो
 हर्ष — ‘कमिव दोष पश्यत्यार्यो ममानुगमनेन । यदि बाल इति नितरा
 तर्हि न परित्याज्योऽस्मि, रक्षणीय इति भवद्भुजपञ्जर रक्षास्थानम्, अशक्त
 इति न परीक्षितोऽस्मि, सर्वर्धनीय इति वियोगस्तनूकरोति, अङ्गेशसह
 इति स्त्रीपक्षे निक्षिप्तोऽस्मि, सुखमनुभवत्विति त्वयैव सह तत्प्रयाति,
 महानध्वन क्लेश इति विरहोऽविषह्यतर, कलत्र रक्षत्विति श्रीस्ते निष्त्रि-
 शोऽधिवसति, पृष्ठतस्त्रिष्टुत्विति तिष्ठत्येव ते प्रताप, राजकमनषिष्ठितमिति
 तत्सुबद्धमार्गगुणै, न बाह्य सहायो महत इति व्यतिरिक्तमेव मा गणयसि,
 प्रलघुपरिकर प्रयामीति पादरजसि कोऽनुभार, द्वयोर्गमनमसाप्रतमिति
 मामनुगृहाण गमनाज्ञया, कातरो भ्रातृस्नेह इति सदृशो दोष । का चेय-
 मात्मम्भरिता भुजस्य ते यदेकाकी क्षीरोदकेनपटलपाण्डुरममृतमिव यश
 पिपासति । अवञ्चितपूर्वोऽस्मि प्रसादेषु । तत्प्रसीदत्वार्यो नयतु मामपि’
 इत्यभिधाय कितितलविनिहितमौलि पादयोरपतत् ।

तमुत्थाप्य पुनरग्रजो जगाद—‘तात किमेवमतिमहारम्भपरिग्रहणेन
 गरिमाणमारोप्यते बलादतिलघीयानप्यहित । हरिणार्थमतिद्वेषण सिंह-
 सम्भार । तृणानामुपरि कति कवचयन्त्याशुशुक्षणय । अपि च तवाष्टाद-
 शद्वीपाष्टमङ्गलकमालिनी मेदिन्यस्त्येव विक्रमस्य विषय । नहि कुलशैलनि-
 बहवाहिनो वायव. सनह्यन्त्यतितरले तूलराशौ । न सुमेरुवप्रणयप्रगल्भा
 वा दिङ्करिण परिणमन्त्यणीयसि वल्मीके । ग्रहीष्यसि सकलपृथ्वीपतिप्रल-
 बोत्पातमहाधूमकेतु मान्धातेव चारुचामीकरपत्रलतालङ्काराङ्गकाय कार्मुक
 ककुभां विजये । मम तु दुर्निवारायामस्या विपक्षक्षपणक्षुधि क्षुमिताया
 क्षम्भतामयमेकाकिन कोपकवल एक । तिष्ठतु भवान् ।’ इत्यभिधाय च
 तस्मिन्नेव वासरे निर्जगामाभ्यमित्रम् ।

अथ तथागते आतरि, उपरते च पितरि, प्रोषितजीविते च जामातरि,
 मृतायां च मातरि, सयताया च स्वसरि, स्वयूथभ्रष्ट इव वन्द्य. करी देवो
 हर्ष. कथ कथमप्येकाकी काल तमनैषीत् । अतिक्रान्तेषु बहुषु वासरेषु
 कदाचित्तयैव भ्रातृगमनदुःखासिकया दत्तप्रजौगरस्त्रिभागशेषाया त्रियामाया
 जामिकेन गीयमानाभिमानार्थां शुश्राव—

‘द्वीपोपगीतगुणमपि समुपार्जितरत्नराशिसारमपि ।

पोत पवन इव जिषि पुरुषमकाण्डे निपातयति ॥ ३ ॥’

तां च श्रुत्वा सुतरामनित्यताभावनया दूयमानहृदय प्रक्षीणभूयिष्ठाया
 क्षपायां क्षणमिव निद्रामलमत स्वप्ने चाभ्रंलिह लोहस्तम्भ भज्यमानमप-
 ञ्चत् । उत्कम्पमानहृदयश्च पुन प्रत्यबुध्यत । अचिन्त्यञ्च—‘किं नु खलु

मामेवममी सततमनुब्रूयन्ति दुःखमा । स्फुरति च दिवानिशमकल्याणा-
ख्यानविचक्षणमदक्षिणमक्षि । सुदारुणाश्चाक्षुःक्षितिपक्षयमाचक्षाणा क्षण-
मपि न शाम्यन्ति पुनरुत्पाता । प्रत्यहं राहुरविकलकायबन्ध इव कबन्ध-
वति ब्रह्मविम्बे घटमानो विभाव्यते । तप करणकालकवलितानिव धूसरित-
समग्रग्रहानुद्गिरन्ति धूमोद्गारान्ससर्षय । दिने दिने दारुणा दिशा दाहा
दृश्यन्ते । दिग्दाहभस्मकणनिकर इव निपतति नभस्तलात्तारागण । तारापा-
तशुचेव निष्प्रभ शशी । निशि निशि इतस्ततः प्रज्वलिताभिरुल्काभिरुग्र
ग्रहयुद्धमिव वियति विलोकयन्ति विलोलतारका ककुभ । राज्यसञ्चारसू-
चक सञ्चारयतीव क्षमा कापि बहद्बहलरज पटलकलिलशर्कराशकलसूत्कारी
मारुत । न कुशलमिव पश्यामि लग्नस्य । अस्मिन्नसदृशे करिण इव करीर
कोमलमपि कलयत कृतान्तस्य क परिपन्थी । सर्वथा स्वस्ति भवत्व-
र्याय ।' इति चिन्तयित्वा च अन्तर्भिन्नं भ्रातृस्नेहकातरं द्रवदिव हृदयं कथं
कथमपि सस्तभ्योत्थाय यथाक्रियमाणं क्रियाकलापमकरोत् ।

आस्थानगतश्च सहसैव प्रविशन्तम्, अनुप्रविशता विपण्णवदनेन लोके-
नानुगम्यमानम्, असह्यदुःखोष्णनिश्वासधूमरक्ततन्तुनेव मलिनेन पटेन
प्रावृतवपुषम्, जीवितधारणलज्जयेवावनतमुखम्, नासार्वशस्याग्रे ग्रथित-
दृष्टिम्, दुःखदूरप्रलुढरोम्णा मूकेनापि मुखेन स्वामिव्यसनमविच्छिन्नैरश्रुवि-
न्दुभिर्विज्ञापयन्तं कुन्तलं नाम बृहदश्ववारम्, राज्यवर्धनस्य प्रसादभूमिमभि-
जातैतम ददर्श । इष्ट्वा च जाताशङ्कश्चक्षुषि सलिलेन, मुखशशिनि श्रुतितेन,
हृदये हुताशेन, उत्सङ्गे भुवा, दारुणाप्रियश्रवणसमये सममिव सर्वेष्वङ्गेष्व-
गृह्यत लोकपालैः । तस्माच्च हेलानिर्जितमालवानीकमपि गौडाधिपेन मिथ्यो-
पचारोपचितविश्वासं मुक्तशस्त्रमेकाकिनं विश्रब्धं स्वभवनं एव भ्रातरं
व्यापादितमश्रौषीत् ।

श्रुत्वा च महातेजस्वी प्रचण्डकोपपावकप्रसरपरिचीयमानशोकावेगं सह-
सैव प्रजज्वाल । ततश्चामर्षविधुतशिरःशीर्यमाणशिखामणिशकलाङ्गारकितमिव
रोषाग्निमुद्रमन्त्रं, अनवरतस्फुरितेन पिबन्निव सर्वतेजस्विनामायूषि रोषनि-
र्मुञ्चेन दशनच्छदेन, लोहितायमानलोचनालोऋविक्षेपैर्दिग्दाहानिव दर्शयन्,
रोषानलेनाप्यसह्यसहजशौर्योष्मदह्नदह्यमानेनेव वितन्यमानस्वेदसलिलशी-
करासारदुर्दिनं, स्वावयवैरप्यदृष्टपूर्वप्रकोपभीतैरिव कम्पमानैरुपेतं, हर इव
कृतभैरवाकारं, हरिरिव प्रकटितनरसिहरूपं, सूर्यकान्तशैल इवापरतेज-
प्रसरदूर्तप्रज्वलितं, क्षयदिवस इवोदितद्वादशदिनकरदुर्निरीक्ष्यभूर्तिं, म-
होत्पातमारुत इव सकलभूभृत्कम्पकारी, विन्ध्य इव विवर्धमानविग्रहो-
त्सेधं, महाशीविष इव दुर्नरेन्द्राभिभवरोषितः, पारीक्षित इव सर्वभोगि-
दहनोद्यतं, वृकोदर इव रिपुरुधिरनुषितं, सुरगज इव प्रतिपक्षवारणप्र-

धावित , पूर्वागम इव पौरुषस्य, उन्माद इव मदस्य, आवेग इवावलेपस्य, तारण्यावतार इव तेजस, सर्वोद्योग इव दर्पस्य, युगागम इव यौवनो-
मण, राज्याभिषेक इव रणरसस्य, नीराजनदिवस इवासहिष्णुताया, परा भीषणतामयासीत् ।

अवादीच्च । 'गौडाधिपाधममपहाय कस्तादृश महापुरुष तत्क्षण एव निर्व्याज-
भुजवीर्यनिर्जितसमस्तराजक मुक्तशस्त्र कलशयोनिमिव कृष्णवर्त्मप्रसूतिरीदृशेन
सर्ववीरलोकविगर्हितेन मृत्युना शमयेदार्यम् । अनार्य च त मुक्त्वा भागीर-
थीकेनपटलपाण्डुरा केषा मन सु सर सु राजहसा इव परशुरामपराक्रमस्मृ-
तिक्लृप्तो न कुर्युरार्यशौर्यगुणा पक्षपातम् । कथमिवात्युग्रस्यास्यार्यजीवितहरणे
निद्राघरवेरिव कमलाकरसलिलशोषणेऽनपेक्षितप्रीतय प्रसृताः करा । का नु
गतिगमिष्यति, का वा योनिप्रवेक्ष्यति, कस्मिन्वा नरके निपतिष्यति । श्रपा-
कोऽपि क इदमाचरेत् । नामापि गृह्णतोऽस्य पापकारिण पापमलेन लिप्यत
इव मे जिह्वा । किं वाङ्गीकृत्य कार्यमार्यस्तेन क्षुद्रेणानुप्रविश्य विगतघृणेन
घृणेनेव सकलभुवनान्हादनचतुरश्रन्दनस्तम्भ क्षयमुपनीत । नून नानेन
मूढेन मधुरसास्वादलुब्धेन मध्विवार्यजीवितमाकर्षता भावी दृष्टे कष्ट-
शिलीमुखसम्पातोपद्रव । निजगृहदूषणं जालमार्गप्रदीपकेन कज्जलमि-
वातिमलिन केवलमयश सञ्चितं गौडाधमेन । न त्वाश्वेवास्तमुपगतवत्यपि
त्रिभुवनचूडामणौ सवितरि वेधसादिष्ट सत्पथशत्रोरन्धकारस्य निग्रहाय
ग्रहपण्डविहारैकहरिणाधिप शशी । विनयविधायिनि भग्नेऽपि चाङ्कुशे
बिद्यत एव व्यालवारणस्य विनयाय सकलमत्तमातङ्गकुम्भस्थलस्थिरशिरोभा-
गभिदुर खरतर केसरिनखर । तादृशाः कुचैकटिका इव तेजस्विरत्नवि-
नाशका कस्य न वध्या । केदानीं यास्यति दुर्बुद्धि ।' इत्येतदमिदधत्
एवास्य पितुरपि मित्र सेनापति समग्रविग्रहप्राग्रहरो हरितालशैलावदात-
देह, परिणतप्रगुणसालप्रकाण्डप्रकाश, प्राशुरतिशौर्योष्मणेव परिपाकमागतो
गतभूयिष्ठे वयसि वर्तमान, बहुशरशयनसुसोत्थितोऽपि हसन्निव शान्तनव-
मतिदीर्घेणायुषा, दुरभिभवशरीरतया जरयापि भीतभीतयेव प्रकटितप्रक-
प्यया परास्मृष्ट कथमपि सारमयेषु शिरोरुहेषु, शशिकरनिकरसितसरलशि-
रोरुहसटाल सैहीमिव निष्कपटपराक्रमरसरचिता सक्रान्तो जीवन्नेव
जातिम्, अपरस्वामिमुखदर्शनमहापातकपरिजिहीर्षयेव भ्रूयुगलेन वैलिन-
शिथिलप्रलम्बचर्मणा स्थगितदृष्टि, धवलस्थूलगुञ्जापिच्छप्रच्छादितकपोल-
भागभास्वरेण वमन्निव विक्रमजालमकालेऽपि विकाशिकाशकाननविशद
शरदारम्भ भीमेन मुखेन, मृतमपि हृदयस्थित स्वाभिनमिव सितचाभरेण
वीजयन्नाभिलम्बेन कूर्चकलापेन, परिणामेऽपि धौतासिधाराजलपाननृषितै-
रिव विवृतवदनैर्बृहद्भिर्गणविदारैर्विषमितविशालवक्षा, निशितशस्त्रटङ्गकोटि-

१ 'दृष्ट शिली' अ २ 'सञ्चित नत्वाश्वेवास्त' ब ३ 'वेधसादिसृष्ट' ब
४ 'सटालम्' अ ५ 'वलित' अ

कुट्टितबहुवृहद्गणाक्षरपङ्क्तिनिरन्तरतया च सकलसमरविजयैपर्वगणनामिष
कुर्वन्पूर्वपर्वत इव पादचारी, विविधवीररसवृत्तान्तरामणीयकेन महाभारत-
मपि लघयन्निव, प्रतिपक्षक्षपणातिनिबन्धेन परशुराममपि शिक्षयन्निव,
अब्रमणेनानादरश्रीसमाकर्षणविभ्रमेण मन्दरमपि मन्दयन्निव, वाहिनीना-
यकमर्यादानुवर्तनेनाम्भोधिमप्यभिभवन्निव, स्थैर्यकार्कश्योन्नतिभिरचलानपि
हेपयन्निव, सहजप्रचण्डतेजप्रसरपरिस्फुरणेन सवितारमपि तृणीकुर्वन्निव,
ईश्वरभारोद्ग्रहणघृष्टपुष्टतया हरवृषभमपि हसन्निव, अरणिरमर्षाग्ने, ऐश्वर्यं
शौर्यस्य, मदो मदस्य, विसर्पो दर्पस्य, हृदय हठस्य, जीवित जिगीषुताया,
उच्छ्वसितमुत्साहस्य, अङ्कुशो दुर्मदानाम्, नागदमनो दुष्टभोगिनाम्,
विरामो वरमनुष्यताया, कुलगुरुर्वीरगोष्ठीनाम्, तुला शौर्यशालिनाम्,
सीमान्तदृष्ट्वा शस्त्रग्रामस्य, निर्बोढा प्रौढवादानाम्, सस्त्रम्भयिता भग्नानाम्,
पारग प्रतिज्ञाया, मर्मज्ञो महाविग्रहाणाम्, आघोषणापटह समराधि-
नाम्, सन्निधावेव समुपविष्ट सिंहनादनामा स्वरेणैव दुन्दुमिनिर्घोषगम्भी-
रेण सुभटानां समररसमानयन्निवज्ञापितवान्—‘देव, न क्वचित्कृताश्रयया
मलिनया मलिनतरा कोकिलया काका इव कापुरुषा हतलक्ष्म्या विप्रल-
म्भ्यमानमात्मान न चेतयन्ते । श्रियो हि दोषान्धतादय कामला विकारा ।
छत्रच्छायान्तरितरवयो विस्मरन्त्यन्य तेजस्विन जडधिय । किं वा करोतु
वराक येनातिभीरुतया नित्यपराङ्मुखेन न तु दृष्टान्येव सर्वातिशायिशौर्या-
तिशयश्चथुकपिलकपोलपुलकपल्लवितकोपानलानि कुपिताना तेजस्विना सु-
खानि । नासौ तपस्वी जानात्येवं यथाभिचारा इव विप्रकृता सद्य सकल-
कुलप्रलयमुपाहरन्ति मनस्विन । जलेऽपि ज्वलन्ति तावित्तास्तेजस्विन ।
सकलवीरगोष्ठीबाह्यस्य तस्यैवेदमुचितमनुत्तारनिरयनिपातनिपुण कर्म ।
मनस्विनां हि प्रधानप्रधानधने धनुषि ध्रियमाणे सति च कमलाकलहसी-
केलिङ्गवलयकानने कृपाणे कृपणोपाया पयोधिमथनप्रभृतयोऽपि श्रीसमु-
त्थानस्य किं पुनरीदृशा । येषां च धात्रा धरित्रीं त्रातु नियुक्ता स्वयमस-
मर्था इव कुलिशकर्कशभुजपरिघप्रहरणहेतोरुद्गिरन्ति गिरयोऽपि लोहानि ते
कथमिव बाहुशालिनो मनसापि विमलयशोबान्धवा ध्यायेयुरकार्यम् । सर्व-
ग्रहाभिभवभास्वराणां हि सुभटकराणामग्रतो दिग्ग्रहणे पङ्कव पतङ्गकरा ।
महामहिषशृङ्गतरङ्गभङ्गभङ्गुरैभीषणान्तराला लोकप्रवादमात्रेण दक्षिणाशा
परमार्थतो भटभ्रुकुटिरभिवासो यमस्य । चित्रं च यदुन्मुक्तसिंहनादानां सह-
सासाहसरसरोमाञ्जकण्टकनिकरेण सह न निर्यान्ति सटा शूराणां रणेषु ।
द्वयमेव च चतुःसागरसम्भूतस्य भूतिसम्भारस्य भाजन प्रतिपक्षदाहि दारुणं
वडवामुख वा महापुरुषहृदय वा । तेजस्विन सकलाननवाप्य पयोराशी-
न्सहजस्य कुतो निवृत्तिरुन्मण । वृथाविततविपुलफणाभारो भुजङ्गानां भर्ता

बिभर्ति यो भोगेन मृत्पिण्डमेव केवलम् । अप्रतिहतशासनाक्रान्त्युपभोग-
सुखरसं तु रसाया दिक्कुञ्जरकरभारभास्वरप्रकोष्ठा वीरबाहव एव जानन्ति ।
रबिरिवोन्मुखपद्माकरगृहीतपादपल्लव सुखेनाखण्डिततेजा दिवसाश्रयति
शूर* । कातरस्य तु शशिन इव हरिणहृदयस्य पाण्डुरपृष्ठस्य कुतो द्विरात्रमपि
निश्चला लक्ष्मी । अपरिमितयश प्रकरवर्षी विकासी वीररस । पुर प्रवृत्तप्र-
तापप्रहता पन्थान पौरुषस्य । शब्दचिद्रुतद्विषन्ति भवन्ति द्वाराणि दर्पस्य ।
शस्त्रालोकप्रकाशिता शून्या दिश शौर्यस्य । रिपुधिरशीकरासारेण भूरिव
श्रीरप्यनुरज्यते । बहुनरपतिमुकुटमणिशिलाशाणकोणकषणेन चरणनखराजि-
रिव राजताप्युज्वलीभवति । अनवरतशस्त्राभ्यासेन करतलानीव रिपुमुखानि
श्यामीभवन्ति । विविधव्रणबद्धपट्टकशतै शरीरमिव यशोऽपि ध्वली-
भवति । कवचिषु रिपूर कपाटेषु पात्यमाना पावकशिखामिव श्रियमपि
वमन्ति निष्ठुरा निस्त्रिशप्रहारा । यश्चाहितहृतस्वजनो मनस्विजनो द्विषद्यो-
षिदुरस्ताडनेन कथयति हृदयदुःखम् । परुषांसिलतानिपातपर्वनेनोच्छ्वसिति
निरुच्छ्वसितशत्रुशरीराश्रुधारापातेन रोदिति विपक्षवनिताचक्षुषा ददाति
जल स श्रेयान्नेतर । न च स्वप्नदृष्टनष्टेऽपि च क्षणिकेषु शरीरेषु निबध्नन्ति
बन्धुबुद्धि प्रबुद्धा । स्थायिनि यशसि शरीरधीर्वीराणाम् । अनवरतप्रज्वलि-
ततेज प्रसरभास्वरस्वभाव च मणिप्रदीपमिव कलुष कज्जलमल्यो न स्पृश-
त्येव तेजस्विन शोक । स त्वं सत्त्ववतामग्रणी प्राग्रहर प्राज्ञाना प्रथम
समर्थाना प्रद्योऽभिजातानामग्रेसरस्तेजस्विनामादिरसहिष्णूनाम् । एताश्च स-
ततसन्निहितभूमायमानकोपाग्रय सुलभासिधारातोयतृप्तयो विकटबाहुवन्-
च्छायोपगूढा धीरताया निवासशिशिरभूमयः स्वायत्ता सुभटानामुर कवा-
टमित्तय । यत किं गौडाधिपाधमेनैकेन । तथा कुरु यथा तान्योऽपि
कश्चिदाचरत्येव भूय । सर्वोर्वीश्रद्धाकामुकानामलीकविजिगीषूणा सञ्चारय
चामराण्यन्त पुरपुरध्रिनिश्चितै । उच्छिन्धि रुधिरगन्धान्धगृध्रमण्डलाच्छा-
दनैश्छत्रच्छायाव्यसनानि । अपाकुरु कदुष्णशोणितोदकस्वेदै कुलक्ष्मीकुल-
टाकटाक्षचक्षुरागरोरान् । उपशमय निशितशरशिरावेधैर्कार्यशौर्यश्रयथून् ।
उन्मूलय लोहनिगडापीडमालामलैर्महौषधै पादपीठदोहददुर्ललितपादपदु-
मान्द्यानि । क्षपय तीक्ष्णाज्ञाक्षरक्षारपातैर्जयशब्दश्रवणकर्णकण्डू । अपनय
चरणनखमरीचिचन्दनचर्चाललाटलेपैरनमितस्तिमितमस्तकस्तम्भविकारान् ।
उद्धर करदानसन्देहसन्दर्शैर्द्रविणदर्पोष्मायमाणदुःशीललीलाशल्यानि ।
मिन्धि मणिपादपीठदीधितिप्रदीपिकामि शुष्कसुभटाटोपभुक्तुटिबन्धान्धका-
शान् । जय चरणलङ्घनलाघवमलितशिरोगौरवारोग्यैर्मिथ्याभिमानमहासन्नि-
पातान् । अदय सततसेवाजलिमुकुलितकरसम्पुटोष्मभिरिष्वसनगुणकिण-

१ 'बन्ध' ब २ 'परुषानसि' ब ३ 'निपातवनेन' अ. ४ 'वैधैर्वीरकार्य' ब
५ 'मालामलयमहोषधै' ब

कार्कश्यानि । येनैव ते गत पिता पितामह प्रपितामहो वा तमेव मा हासीस्त्रिभुवनस्पृहणीय पन्थानम् । अपहाय कुरुषोचितां शुच प्रतिपद्यस्व कुलक्रमागता केसरीव कुरङ्गी राजलक्ष्मीम् । देव, देवभूय गते नरेन्द्रे दुष्टगौडभुजङ्गजगधजीविते च राज्यवर्धने वृत्तेऽस्मिन्महाप्रलये धरणी-धारणायाधुना त्व शेष । समाश्वासय अशरणा प्रजा क्षमापतीनां शिरःसु शरस्सवितेव ललाटतपान्प्रयच्छ पादन्यासान् । अहितानामभिनवसेवादीक्षा-दु खसन्तसश्वासधूममण्डलैर्नखम्पचै प्रचलितचूडामणिचक्रवालबालातपैश्चा-याहि कल्माषपादताम् । अपि च हते पितर्येकाकी तपस्वी मृगै सह संव-र्धित सहजब्राह्मण्यमार्दवसुकुमारमना कृतनिश्चयश्चण्डचापवनाटनिटाकार-नादनिर्मदीकृतदिग्गज गुञ्जज्याजालजनितजगज्ज्वरं समग्रमुद्यतमेकविंशति-कृत्व कृत्तवशमुत्खातवान्राजन्यक परशुराम । कि पुनर्नैसर्गिककायकार्क-श्यकुलिशायमानमानसो मानिना मूर्धन्यो देव । तदद्यैव कृतप्रतिज्ञो गृहाण गौडाधमजीवितध्वस्तये जीवितसङ्कलनाकुलकालाकाण्डयात्वाचिह्नध्वजं धनु । न ह्ययमरातिरक्तचन्दनचर्चाशिशिरोपचारमन्तरेण शाम्यति परिभ-वानलपच्यमानदेहस्य देवस्य दु खदाहज्वर सुदारुण । निकारसन्तापशा-न्त्युपायपरिक्षये हि हिडिम्बाचुम्बनास्वादितमिव रिपुरुषिरामृतममन्दरोपाय-मपायि पबनात्मजेन । जामदग्नयेन च शाम्यन्मन्युशिखिशिखासंज्वरसुखा-यमानस्पर्शशीतलेषु क्षत्रियक्षतजहदेष्वस्त्रायि ।' इत्युक्त्वा व्यरसीत् ।

देवस्तु हर्षस्त प्रत्यवादीत्—'करणीयमेवेदमभिहित मान्येन । इतरथा हि मे गृहीतभुवि भोगिनाथेऽपि दायददष्टिरीर्ण्यलोर्भुजस्य । उपरि गच्छ-तीच्छति निग्रहाय ग्रहगणेऽपि भ्रूलता चलितुम् । अनमत्सु शैलेष्वपि कचग्रहमभिलपति दातु कर । तेजोदुर्विदग्धानर्ककरानपि चामराणि ग्राह-यितुमीहते हृदयम् । राजशब्दरुषा मृगराजानामपि शिरांसि वाञ्छति पाद-पादपीठीकर्तुम् । स्वच्छन्दलोकपालस्वेच्छागृहीतानामाक्षेपादेशाय दिशामपि स्फुरत्यधर । कि पुनरीदृशे दुर्जाते जाते जातामर्षनिर्भरे च मनसि नास्त्ये-वावकाश शोकक्रियाकरणस्य । अपि च हृदयविषमशल्ये मुसल्ये जीवनि जालमे जगद्भिर्हिते गौडाधिपाधमचण्डाले जिहेमि शुष्काधरपुट पोटेव प्रतिकारशून्य शुचा सूक्तुम् । अकृतरिपुबलाबलाविलोललोचनोदकदुर्दि-नस्य मे कुत करयुगलस्य जलाञ्जलिदानम् । अदृष्टगौडाधमचिताधूममण्ड-लस्य वा चक्षुष स्वल्पमप्यश्रुसलिलम् । श्रूयतां मे प्रतिज्ञा । शपान्यतर्ष-स्यैव पादपाशुस्पर्शेन यदि परिगणितैरेव वासरै सकलचापचापलदुर्ललितन-रपतिचरणरणरणायमाननिगडा निर्गौडा न करोमि मेदिनीं ततस्तनूनपाति पीतसर्पिणि पतङ्ग इव पातकी पातयाम्यात्मानम् ।' इत्युक्त्वा च महास-न्धिविग्रहाधिकृतमवन्तितमन्तिकस्थमादिदेश—'लिख्यताम् । आ रविरथच-

ऋचीत्कारचकितचारणमिथुनमुक्तसानोरुदयाचलात्, आ त्रिकूटकटकुट्टाक-
टङ्कलिखितकाकुत्स्थलङ्कालुण्ठनव्यतिकरात्सुवेलात्, आ वारुणीमदस्खलितव-
रुणवरनारीनूपुररवमुखरकुहरकुक्षेरस्तगिरे, आ गुह्यकगेहिनीपरिमलसुगान्धि-
गन्धपाषाणवासितगुहागृहाच्च गन्धमादनात्, सर्वेषा राज्ञा सजीक्रियन्ता
करा करदानाय शस्त्रग्रहणाय वा, गृह्यन्ता दिशश्चामराणि वा, नमन्तु
गिरासि धनूषि वा, कर्णपूरीक्रियन्तामाज्ञा मौर्व्यो वा, शेखरीभवन्तु पादर-
जासि शिरस्त्राणि वा, घटन्तामङ्गलय करिघटाबन्धा वा, मुच्यन्ता भूमय
इषवो वा, समालम्ब्यन्ता वेलयष्टय कुन्तयष्टयो वा, सुदृष्ट. क्रियतामात्मा
मच्चरणनखेषु कृपाणदर्पणेषु वा परागतोऽहमिति । पङ्कोरिव मे कुतो निवृ-
त्तिस्तावद्यावन्न कृत सर्वद्वीपान्तरसञ्चारी सकलनरपतिमुकुटमणिशिलालोक-
मय पादलेप ।' इति कृतनिश्चयश्च मुक्तास्थानो विसर्जितराजलोक स्नाना-
रम्भाकाङ्क्षी सभामत्याक्षीत् । उत्थाय च स्वस्थवन्नि शेषमाह्निकमकार्षीत् ।
अगलच्च दर्पप्रसर इव श्रुतप्रतिज्ञस्य शाम्यदूष्मा दिवसस्त्रिभुवनस्य ।

ततश्च निजाधिकारापहारभीत इव भगवत्यपि कापि गते गततेजस्यहिम-
तामरसवनेष्वपि निगूढशिलीमुखालापेषु त्रासादिव सङ्कुचत्सु, विहगरागेष्वपि
समुपसंहृतनिजपक्षविक्षेपनिश्चलेषु भियेवाप्रकटीभवत्सु, भुवनव्यापिनीं
संध्या प्रतिज्ञामिव मानयति नतशिरसि घटिताञ्जलिबने जने सकले,
स्वपदच्युतिचकितदिकपालदीयमानाभ्रलिहलोहप्राकारवलयैवास्त्रिव बहलति-
मिरमालातिरोधीयमानासु दिक्षु प्रदोषास्थाने नातिचिर तस्थौ । नमन्नूप-
लोकलोलामुकपवनकम्पितशिखैर्दीपिकाचक्रवालैरपि प्रणम्यमान इव आहि-
णोल्लोक प्रतिषिद्धपरिजनप्रवेशश्च शयनगृह प्राविशत् । उत्तानश्च मुमोचा-
ङ्गानि शयनतले । दीपद्वितीय च तममिसर इव लब्धवावरसरसरा आतृशोको
जग्राह । जीवन्तमिव हृदये निमीलितलोचनो ददर्शाग्रजम् । उपर्युपरि
आतृजीवितान्वेषिण इव प्रसक्तु श्वासा । धवलाशुकपटान्तेनेव चाश्रुजलप्लवेन
मुखमाच्छाद्य नि शब्दमतिचिर हरोद । चकार च चेतसि । कथ नामाकृ-
तेस्तादृश्या युक्त परिणामोऽयमीदृशः । पृथुशिलासङ्घातकर्कशकायबन्धात्ता-
तादचलादिव लोहधातु कठिनतर आसीदार्यम् । कथ चास्य मे हतहृदयस्या-
र्यविरहे सकृदपि युक्तमुच्छ्वसितुम् । इयं सा प्रीतिर्भक्तिरनुवृत्तिर्वा । बालि-
शोऽपि क सम्भावयेदार्यमरणे मज्जीवितम् । तत्तादृशमेक्यमेकपद एव कापि
गतम् । अयत्नेनैव हतविधिना पृथक्कृतोऽस्मि । दग्धरोषान्तरितशुचा सुचिर
रुदितमपि न मुक्तकण्ठं गतघृणेन मया । सर्वथा लूतातन्तुच्छटाच्छिदुरास्तु-
च्छा प्रीतय प्राणिनाम् । लोकयात्रामात्रनिबन्धना बान्धवता यतोऽहमपि
नाम पर इवार्ये स्वर्गस्थे स्वस्थ इवासे । किं च दैवहतकेन फलमासादितमी-
दृशि परस्परप्रीतिबन्धनिर्वृतहृदये सुखभाजि आतृमिथुने विवदिते । तथा

चन्द्रमया इव जगदाह्लादिनो लोकान्तरीभूतस्य लग्नचिताग्रयः । इवार्यस्य त एव दहन्ति गुणा । इत्येतानि चान्यानि च हृदयेन पर्यदेवत । प्रभाताया च शर्वर्या प्रातरेव प्रतीहारमादिदेशाशेषगजसाधनाधिकृत स्कन्दगुप्त ऋष्टिमिच्छामीति ।

अथ युगपत्प्रधावितबहुपुरुषपरम्पराहूयमान , स्वमन्दिरादप्रतिपालितक-
रेणुश्रवणाभ्यामेव सश्रान्त , ससंभ्रमैर्दण्डिभिरुत्सार्थमाणजनपद , पदे पदे
प्रणमत प्रतिदिशमिभमिषग्वरान्वरवारणाना विभावरीवार्ता पृच्छन् उच्छि-
तशिखिपिच्छलाच्छितवशलतावनगहनगृहीतदिगायामैर्विन्ध्यवनैरिव वारणब-
न्धविमर्दोद्योगागतै पुर प्रधावद्भिरनायतमण्डलैराधोरणगणैश्च मरकतहरित-
चासमुष्टीश्च दर्शयद्भिर्नवग्रहगजपतींश्च प्रार्थयमानैश्च लब्धाभिमतमत्तमातङ्ग-
मुदितमानसैश्च सुदूरमुपसृत्य नमस्यद्भिरात्मीयमातङ्गमदागमांश्च निवेदयद्भि ,
डिण्डिमाधिरोहणाय च विज्ञापयद्भि , प्रमादपतितापराधापहतद्विरददु खध-
तदीर्घश्मश्रुभिरप्रतो गच्छद्भि , अभिनवोपसृतैश्च कर्पटिभिर्वारणासिसुखप्रत्या-
शया धावमानै , गणिकाधिकारिगणैश्चिरलब्धान्तरैरुच्छिनकै , कर्मण्यकरेणु-
कासङ्कथनाकुलैरुल्लासितपल्लवचिह्नाभिररण्यपालपङ्क्तिभिश्च , निष्पादितनवग्रह-
नागनिवह निवेदनोद्यतभिरुत्तम्भिततुङ्गतोत्रवनाभिर्महामात्रपेटकैश्च प्रकटित-
करिकर्मचर्मपुटै , अभिनवगजसाधनसञ्चरणवार्तानिवेदनविसर्जितैश्च नागवन-
वीथीपालदूतवृन्दै , प्रतिक्षणप्रत्यवेक्षितकरिकवलकूटै , कटभङ्गसंग्रह ग्रामन-
गरनिगमेषु निवेदयमानै , कटककदम्बकै क्रियमाणकोलाहल , स्वामिप्रसा-
दसम्भृतेन महाधिकाराविष्कारेण स्वाभाविकेन चावष्टम्भाभोगेनोदासीनोऽ-
प्यादिशन्निव , असंख्यकरिकर्णशङ्खसम्पत्सम्पादनाय समुद्रानाज्जापयन्निव , शृ-
ङ्गारगैरिकपङ्काङ्गरागसंग्रहाय गिरीन्मुष्णन्निव , दिग्गजाधिकार ककुभाभैरावत-
मिवापहरन्हरेर्हरपदभारनमितकैलासगिरिगुरुभि पादन्यासैर्गुरुभारग्रहणगर्व-
मुर्न्या सहरन्निव , गतिवशविलोलस्य चाजानुलम्बस्य बाहुदण्डद्वयस्य विज्ञैर्पैरा-
लानशिलास्तम्भमालामिवोभयतो निखनन् , ईषदुत्तुङ्गलम्बेनाधरबिम्बेनामृतर-
सस्त्रादुना नवपल्लवकोमलेन कवलेनेव श्रीकरेणुका विलोभयन् , निजनृपवशदीर्घ
नासावश दधानः , अतिस्निग्धमधुरधवलविशालतया पीतक्षीरोदेनेव पिबन्नी-
क्षणयुग्मायामेन दिशामायामम् , मेरुतटादपि विकटविपुलालिक , सततमवि-
च्छिन्नच्छन्नच्छायाप्ररुद्धिवशादिव नितान्तायतनीलकोमलच्छविसुभगेन स्वभा-
वभङ्गुरेण कुन्तलबालवल्हरीवेष्टितविलासिना लुनन्निव लुसालोकानर्ककरान्वर्ब-
रकेण , अरिपक्षपरिक्षयपरित्यक्तकार्युकर्मरूपि सकलदिगन्तश्रूयमाणगुरुगुणध्व-
नि , आत्मस्थसमस्तमत्तमातङ्गसाधनोऽप्यस्पृष्टो मदेन , भूतिमानपि स्नेहमय ,
पार्थिवोऽपि गुणमयः , करिणामिव दानवतामुपरि स्थित , स्वामितामिव
स्पृहणीया भृत्यतामप्यपरिभूतामुद्ग्रहवेकभर्तृभक्तिनिश्चला कुलाङ्गनामिवान-

न्यगम्या प्रभुप्रसादभूमिमारूढ, निष्कारणबान्धवो विदग्धानाम्, अभृत-
भृत्यो भजताम्, अक्रीतदासो विदुषाम्, स्कन्दगुप्तो विवेश राजकुलम् ।
दूरादेव चोभयकरकमलावलम्बित स्पृशन्मौलिना महीतल नमस्कारमकरोत् ।

उपविष्ट नतिनिकटे त तदा जगाद देवो हर्ष —‘श्रुतो विस्तर एवास्मार्य-
व्यतिकरस्यास्मच्चिकीर्षितस्य च । अतः शीघ्रं प्रवेक्ष्यन्तां प्रचारनिर्गतानि गज-
साधनानि । न क्षाम्यत्यतिस्वल्पमप्यार्यपरिभवपीडापावकं प्रयाणावेलम्बम् ।’
इत्येवमभिहितश्च प्रणम्य व्यज्ञापयत्—‘कृतमवधारयतु स्वामी समादिष्ट
किंतु स्वल्पं विज्ञाप्यमस्ति भर्तृभक्ते । तदाकर्णयतु देव । देवेन हि पुष्प-
भूतिवशसम्भूतस्याभिजनस्याभिजात्यस्य सहजस्य तेजसो दिक्करिकप्रलम्बस्य
बाहुयुगलस्यासाधारणस्य च सोदरस्नेहस्य सर्वं सदृशमुपक्रान्तम् । काको-
दराभिधाना कृपणा कृमयोऽपि न मृष्यन्ति निकैर किमुत भवादृशास्ते-
जसा राशयः । केवलं देवराज्यवर्धनोदन्तेन कियदपि दृष्टमेव देवेन दुर्जन-
दौरात्म्यम् । ईदृशा खलु लोकस्वभावा प्रतिग्राम प्रतिनगर प्रतिविषय
प्रतिदेश प्रतिद्वीप प्रतिदिश च भिक्षा वेशाश्चाकाराश्चाहाराश्च व्याहाराश्च
व्यवहाराश्च जनपदानाम् । तदियमात्मदेशाचारोचिता स्वभावसरलहृदयजा
त्यज्यता सर्वविश्वासिता । प्रमाददोषाभिषङ्गेषु श्रुतबहुवार्त एव प्रतिदिनं देव ।
यथा नागकुलजन्मन सारिकांश्चावितमन्त्रस्यासीन्नाशो नागसेनस्य पद्माव-
त्याम् । शुकश्रुतरहस्यस्य च श्रीरशीर्यत श्रुतवर्मणः श्रावस्त्याम् । स्वप्नायमा-
नस्य च मन्त्रभेदोऽभून्मृत्यवे मृत्तिकावत्या सुवर्णचूडस्य । चूडामणिलग्नलेख-
प्रतिबिम्बवाचिताक्षरा च चारुचामीकरचामरग्राहिणी यमता ययौ यवनेश्वरस्य ।
लोभबहुलं च बहुलनिशि निधानमुत्वनन्तमुत्खातखड्गप्रमाथिनी ममन्थ माथुर
बृहद्रथ विदूरथवरूथिनी । नागवनविहारशीलं च मायामातङ्गाङ्गाञ्जिर्गता
महासेनसैनिका वत्सपति न्ययसिषु । अतिदयितलास्यस्य च शैलूषमध्यम-
ध्यास्य मूर्धानमसिलतया मृणालमिवालुनादग्निमित्रात्मजस्य सुमित्रस्य मित्र-
देव । प्रियतन्त्रीवाद्यस्यालाबूवीणाभ्यन्तरशुषिरनिहितनिशिततरवारयो गान्ध-
र्वच्छात्रच्छन्नान् चिच्छिदुरश्मकेश्वरस्य शरभस्य शिरो रिपुपुरुषा । प्रज्ञादु-
र्बलं च बलदर्शनव्यपदेशदर्शिताशेषसैन्य सेनानीरनार्यो मौर्वं बृहद्रथ पिपेथ
पुष्यमित्र स्वामिनम् । आश्चर्यकुतूहली च चण्डीपतिर्दण्डोपनतयवननिर्मिते-
न नभस्तलायायिना यन्त्रयानेनानीयत कापि । काकवर्णं शैशुनारिश्च नगरो-
पकण्ठे कण्ठे निचकृते निखिशेन । अतिस्त्रीसङ्गरतमनङ्गपरवशं शुङ्गममाल्यो
वसुदेवो देवभूतिदासीदुहित्रा देवीव्यञ्जनया वीतजीवितमकारयत् । असुर-
विवरव्यसन्निन चापजहुरपरिमितरमणीमणिनूपुरझणझणाह्लादरन्ध्रया मगार्धं
गोधनगिरिसुल्लया स्वविषय मेकलाधिपमञ्जिनः । महाकालमहै च महा-

१ ‘प्रणयविलम्बम्’ ब. २ ‘सम्भूतस्याजालस्य’ अ-क. ३ ‘विकारम्’ अ-क
४ ‘प्रावितमन्त्रस्य’ ब

मांसविक्रयवादवातूलं वेतालस्तालजङ्घो जघान जघन्यज प्रद्योतस्य पौर्णिकि
कुमार कुमारसेनम् । रसायनरसाभिनिवेशिनश्च वैद्यव्यञ्जना सुबहुपुरुषान्त-
रप्रकाशितौषधगुणा गणपतेर्विदेहराजसुतस्य राजयक्षमाणमजनयन् । स्त्रीवि-
श्वासिनश्च महादेवीगृहगूढभित्तिभागभ्राता भद्रसेनस्याभवन्मृत्यवे कालिङ्गस्य
वीरसेन । मातृशयनीयतूलिकातलनिषण्णश्च तनयोन्य तनयमभिषेक्तुकामस्य
दध्नस्य करुषाधिपतेरभवन्मृत्यवे । उत्सारकरुचि च रहसि ससचिवमेव दूरी-
चकार चकोरनाथ शूद्रकदूतश्चन्द्रकेतु जीवितात् । मृगयासक्तस्य च मध्नसो
गण्डकानुदण्डनङ्गलनलवनिलिनाश्च चम्पाधिपचमूचरभटाश्चामुण्डीपतेराचे-
सु* प्राणान्पुष्करस्य । बन्दिदरागपर च परप्रयुक्ता जयशब्दमुखरमुखा मङ्गा
मौखरि मूर्खे क्षत्रवर्माणमुदखनन् । अरिपुरे च परकलत्रकामुक कामिनीवेश-
गुप्तश्च चन्द्रगुप्त शकपतिमशातयदिति । प्रमत्तानां प्रमदाकृता प्रमादा-
श्रुतिविषयमागता एव देवस्य । यथा मधुमोदित मधुरकसलिसैर्लाजै सुप्रभा
पुत्रराज्यार्थं महासेन काशिराज जघान । व्याजजनितकन्दर्पदर्पा च दर्पणेन
क्षुरधारापर्यन्तेनायोध्याधिपति परन्तप रत्नवतीं जारुथम्, विषचूर्णचुम्बितम-
करन्देन च कर्णेन्द्रीवरेण देवकी देवनुरक्ता देवसेन सौहृदम्, योगपराग-
विसरवर्षिणा च मणिनूपुरेण वल्लभा सपत्नीरुषा वैरैन्त्य रन्तिदेवम्, वेणीनिगू-
ढेन च शस्त्रेण बिन्दुमती वृष्णि विदूरथम्, रसदिग्धमध्येन च मेखलामणिना
हसवती सौवीर वीरसेनम्, अट्ट्यागदलिसवदना च विषवारूणीगण्डूषपाय-
नेन पौरवी पौरवेश्वर सोमकम् ।' इत्युक्त्वा विरराम स्वाम्बादेशसम्पादनाय
च निर्जगाम ।

देवोऽपि हर्षे सकलराज्यस्थितीश्चकार । ततश्च तथा कृतप्रतिज्ञे प्रयाण
विजयाय दिशा समौदिशति देवे हर्षे गतायुषा प्रतिसामन्तानामुदवसितेषु
बहुरूपाण्युपलिङ्गानि वितेनिरे । तथा ह्यविमैकृष्टा कालदूतदृष्ट्य इवेतस्त-
श्चेरुश्चटुला कृष्णशारश्रेणय । प्रचलितलक्ष्मीनूपुरप्रणादप्रतिभा मधुसरचा-
संघातक्षकारा जह्वादिरेऽजिरे । विवृतविकृतवदनविवरविस्तृतबद्धिविसरा वा-
सरेऽपि विरसं विरेसुश्चिरमैशिवार्थमशिवा शिवा । शवपिशितप्ररूढप्रसरा
इव कपिपोतकपोलकपिलपक्षतय काननकपोता पेतु । आमन्नयमाणा इव
दधुरकालकुसुमानि सममुपवनतरब । तरलकरतलप्रहारप्रहतपयोधरा रुरुदु-
प्रसभ सभाशालभञ्जिका । ददृशुरासन्नकचग्रहभयोद्भ्रान्तोत्तमाङ्गमिवात्मान
कबन्धमादशोदरेषु थोधा । चूडामणिषु चक्रशङ्खकमललक्षमाण. प्रादुरभव-
न्पादन्यासा राजमहिषीणाम् । चेटीचामराप्यकसादधावन्त पाणिपल्लवात् ।
प्रणयकलहेऽपि दत्तपृष्ठाश्चिरमभवन्भटाः पराङ्मुखा मानिनीनाम् । करिकैपो-
लेषु व्यघटन्त मधुलिहां मधुमदिरापानगोष्ठ्य । समाप्रातयममहिषगन्धा

१ 'वैरन्त्या' ब २ 'दित्सति' ब ३ 'प्रविष्टकाल' ब ४ 'जहादिरे । चिरम्' ब.
५ 'विरेसुरपिशिर शवार्थम्' ब ६ 'प्ररूढप्रणयेव' अ-क ७ 'करिणीकपोलेषु' ब.

इव तान्यन्त स्तम्बकरिमपि हरयो हरितं नवयवसं न चेह^१ । चलवल्या-
वलीवाचालबालिकातालिकातोद्यलालिता अपि न ननृतुर्मन्दा मन्दिरम-
यूरा । निशि निशि रजनिकरहरिणनिहितनयन इवोन्मुखस्तारमुपतोरणम-
कारणमकाणीत्कौलेयकगण । गणयन्तीव गतायुषस्तर्जनतरल्या तर्जन्ग
दिवसमाट वाटकेषु कोटवी । कुट्टिमेषु कुटिलहरिणखुरवेणीतरङ्गिण्य शष्प-
राजयोऽजायन्त । जनितवेणीबन्धानि निरञ्जनरोचनारोचीषि चषकमधुनि
मुखकमलप्रतिबिम्बान्यदृश्यन्त भटीनाम् । समासन्नात्मापहारचकिता इव
चक्रम्परे भूमय । वध्यालङ्काररक्तचन्दनरसच्छटा इवालक्ष्यन्त शूराणां
पतिता शरीरेषु विकसितबन्धूककुसुमशोणितशोचिष शोणितवृष्टय । पर्य-
ग्रीकुर्वाणा इव विनश्चरीं श्रियमविरलस्फुरत्स्फुलिङ्गाङ्गारोद्गारदग्धतारागणा
गणश पतन्त प्रज्वलन्तो न व्यरसिषुल्कादण्डा । प्रथममेव प्रतीहारी-
वापहरन्ती प्रतिभवन चामरातपन्नव्यजनानि परुषा बभ्रास वात्येति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते राजप्रतिज्ञावर्णनं नाम षष्ठ उच्छ्वास ।

१ '०कृते हर्षचरिते षष्ठ' क, 'इति श्रीमहाकविचक्रवर्तुण्यश्रीबाणभट्टविरचिते
'हर्षचरिते महाकाव्ये राजप्रतिज्ञा नाम षष्ठ उच्छ्वासः सम्पूर्ण' ब.

ससम उच्छ्वासः ।

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अङ्गनवेदी वसुधा कुल्या जलधि स्थली च पातालम् ।

वल्मीकश्च सुमेरु कृतप्रतिज्ञस्य वीरस्य ॥ १ ॥

धृतधनुषि बाहुशालिनि शैला न नमन्ति यत्तदाश्चर्यम् ।

रिपुसंज्ञकेषु गणना कैव वराकेषु काकेषु ॥ २ ॥

अथ व्यतीतेषु च केषुचिद्विषयेषु मौहूर्तिकमण्डलेन शतश सुगणिते सुप्रशस्तेऽहनि दत्ते चतसृणामपि दिशा विजययोग्ये दण्डयात्रालम्बे सलिल-
मोक्षविशारदै शारदैरिवाम्भोधैर कालधौतै शातकौम्भैश्च कुम्भै स्नात्वा
विरचय्य परमया भक्त्या भगवतो नीललोहितस्यार्चामुदचिप हुत्वा प्रदक्षि-
णावर्तशिखाकलापमाशुशुक्षणि दत्त्वा द्विजेभ्यो रत्नवन्ति राजतानि जातरूप-
मयानि च सहस्रशस्त्रिलपात्राणि कनकपत्रलतालङ्कृतशफशृङ्गशिखरा गाश्वा-
र्जुदश समुपविश्य विततव्याघ्रचर्मणि भद्रासने विलिप्य प्रथमविलिप्ता-
युधो निजयशोधवलेनाचरणतश्चन्दनेन शरीर परिधाय राजहसमिथुनल-
ङ्गमणी सदृशे हुक्कले परमेश्वरचिह्नभूतां शशिकलामिव कल्पयित्वा सितकुसु-
ममुण्डमालिका शिरसि नीत्वा कर्णाभरणमरकतमयूखमिव कर्णगोचरैता
गोरोचनाच्छुरितमभिनव दूर्वापल्लव विन्यस्य सह शासनवलयेन गमनमङ्ग-
लप्रतिसर प्रकोष्ठे परिपूजितग्रहृष्टपुरोहितकरप्रकीर्यमाणशान्तिसलिलसीकर-
निकराभ्युक्षितशिरा संप्रेष्य महाहाणि वाहनानि बहलरत्नालोकलिसककुम्भ
च भूषणानि भूमुजा संविभज्य क्लिष्टकार्पटिककुलपुत्रलोकमोचितै प्रसादादा-
नैश्च विमुच्य बन्धनानि नियुज्य तत्कालस्मरणस्फुरणेन कथितात्मानमिव
चाष्टादशद्वीपजेतव्याधिकारे दक्षिणं भुजस्तम्भमहमहमिकया सेवकैरिव सु-
निमित्तैरपि समग्रैरग्रतो भवद्भि प्रमुदितप्रजाजन्यमानजयशब्दकोलाहलो
हिरण्यगर्भ इव ब्रह्माण्डात्कृतयुगकरणाय भवनान्निर्जगाम ।

नातिदूरे च नगरादुपसरस्वति निर्मिते महति तृणमये, समुत्तग्भिमततुङ्ग-
तोरणे, वेदीविनिहितपल्लवललामहेमकलशे, बद्धवनमालादौघि, धवलध्वज-
मालिनि, अमच्छुक्कवाससि, पठद्विजन्मनि, मन्दिरे प्रस्थानमकरोत् । तत्र-
स्थस्य चास्य ग्रामाक्षपटलिक सकलकरणपरिकर 'करोतु देवो दिवसग्रहण-
मधैवावन्ध्यशासन शासनानाम्' इत्यभिधाय वृषाङ्गामभिनवघदिता हाट-
कमर्थी मुद्रामुपनिन्ये । जग्राह च ता राजा । समुपस्थापिते च प्रथमत
एव मृत्पिण्डे परिभ्रज्य करकमलादधोमुखी महीतले पपात मुद्रा । मन्दा-
स्थानपङ्कपटले मृदुमृदि सरस्वतीतीरे स्फुटं व्यराजन्त राजयो वर्णानाम् ।

अमङ्गलाशङ्किनि च विधीदति परिजने नरपतिरकरोन्मनस्येतत्—‘अतस्त्वं-
दर्शिन्यो हि भवन्त्वखिदग्धाना धिय । तथाहि एकशासनमुद्राङ्गा भूर्भवतो
भविष्यतीति निवेदितमपि निमित्तेनान्यथा गृह्णन्ति ग्राम्या ।’ इत्यमिनन्ध
मनसा महानिमित्त तत्सीरसहस्रसमितसीम्ना ग्रामाणा शतमदाङ्किजेभ्य ।
निनाय च तत्र त दिवसम् । प्रतिपञ्चाया शर्वर्या समानितसर्वराजलोक
सुष्वाप ।

अथ गलति तृतीये यामे सुप्तसमस्तसर्वनि शब्दे दिक्कुञ्जरजृम्भमाणग-
म्भीरध्वनिरताड्यत प्रयाणपटह । अग्रतः स्थित्वा च सुहूर्तमिव पुनः प्रया-
णक्रोशसंख्याषका स्पष्टमष्टावदीयन्त प्रहारा पटहे पटीयास ।

ततो रटस्पटहे, नन्दन्नान्दीके, गुञ्जत्कुञ्जे, कूजत्काहले, शब्दायमानशङ्खे,
क्रमोपचीयमानकटककलकले, परिजनोत्थापनव्याप्तव्यवहारिणि, द्रुतद्रुघन-
घातघट्यमानकोणिकाकीलकोलाहलकलितककुभि, बलाधिकृतबध्यमानपा-
टीपतिपेटके, जनज्वलितोल्कासहस्रालोकलुप्यमानत्रियामातमसि, यामचे-
टीचरणचलनोत्थाप्यमानकामिमिथुने, कटुकैटुकनिर्देशनश्यन्निद्रोन्मिषन्निषा-
दिनि, प्रबुद्धहास्तिकशून्याक्रियमाणशय्यागृहे, सुप्तोत्थिताधीयविध्यमानसटे,
रटकटकमुखरखनित्रखन्त्यमानक्षोणीपाशे, समुत्कील्यमानकीलशिञ्जानहि-
ज्जीरे, उपनीयमाननिगडतालककलरवोत्तालतुरङ्गतुरङ्गयमाणखुरपुटे, लेशि-
कमुच्यमानमदस्यन्दिदन्तिसन्दानशृङ्खलाखनखननिनादनिर्भरभरितदशदिशि,
घासपूलकप्रहारप्रसृष्टपासुलकरिपृष्ठप्रसार्यमाणप्रस्फोटितप्रसृष्टचर्मणि, गृहचि-
न्तकचेटकसवेष्ट्यमानपटकुटीकाण्डपटमण्डपपरिवस्त्रावितानके, कीलककला-
पापूर्यमाणचिपिटचर्मपुटे, सम्भाण्डायमानभाण्डागारिणि, भाण्डागारवहन-
वाह्यमानबहुनालीवाहिके, निपादिनिश्चलानेकानीकपारोप्यमाणकोशकलश-
पीडापीडसङ्कटायमानसामन्तौकसि, दूरगतदक्षदासेरकक्षिप्रप्रक्षिप्यमाणोपक-
रणसम्भारभ्रियमाणदुष्टदन्तिनि, तिर्यगानमज्जाधैनिककरकृच्छ्राकृष्टलम्बमान-
परतन्त्रुन्दिलचुनीजनजनितजनहासे, पीड्यमानशारशारिवरत्तागुणग्राहित-
गात्रविहारबृहद्बृहद्दुन्दुमदकरिणि, करिघटाघटमानघण्टाटाकारक्रियसाणक-
र्णज्वरे, पृष्ठप्रतिष्ठाप्यमानकण्ठालककदर्थितकूजत्करभे, अमिजातराजपुत्रप्रे-
ष्यमाणकुप्रयुक्ताकुलकुलीनकुलपुत्रकलत्रवाहने, गमनवेलाविप्रलब्धवारणा-
धोरणान्विष्यमाणनवसेवके, प्रसादवित्तपत्तिनीयमाननरपतिवल्गुभवारवा-
जिनि, चारुचारभटसैन्यन्यस्यमाननासीरमण्डलाडम्बरस्थूलस्थासके, स्थान-
पालपर्याणलम्बमानलवणकल्लायीकिङ्किणीनालीसनाथसङ्कलिततलसारके, कु-
ण्डलीकृतावरक्षणीजालजटिलवल्गुभपालाशघटानिवेश्यमानशाखासृगे, परिव-

१ ‘तत्त्व-’ अ २ ‘कटुककटुक-’ अ-क ३ ‘पनीयमान’ ब. ४ ‘पूलिक’ ब.
५ ‘प्रस्फोटितचर्मणि’ अ-क ६ ‘अनेकानेकपा-’ अ-क ७ ‘धनिकर’ अ. ८ ‘कलापि’ क

धेकाकृष्यमाणार्धजग्धप्राभातिकयोग्याशनप्रारोहके, व्याक्रोशीविजृम्भमाण-
बासिकाधोषे, गमनसंभ्रमभ्रष्टभ्रमदुत्तुण्डतरुणतुरङ्गमतन्यमानानेकमन्दुरावि-
मर्दे, सजीकृतकरेणुकारोहाह्वानसत्वरसुन्दरीदीयमानमुखालेपने, चलितमा-
तङ्गतुरङ्गप्रधावितप्राकृतप्रातिवेश्यकलोकलुण्ठ्यमाननिर्घाससत्यसञ्चये, सञ्चर-
चेत्तचक्राक्रान्तचक्रीवति, चक्रचीत्कारिगन्त्रीगणगृह्यमाणप्रहतवर्त्मनि, अका-
ण्डदीयमानभाण्डभरितानडुहि, निकटघासलाभलुभ्यल्लम्बमानप्रथमप्रसार्य-
माणसारसौरभेये, प्रमुखप्रवर्त्यमानमहासामन्तमहानसे, पुर प्रधावच्चुजवा-
हिनि, प्रिचशतोपलभ्यमानासङ्गतकुटीरकान्तरालनि सरणे, करिचरैणचलित-
मठिकोरितलोकलोष्टहन्यमानमेण्ठक्रियमाणासन्नसाक्षिणि, सङ्घट्टविघट्टमान-
व्याघ्रपल्लीपलायमानक्षुद्रकुटुम्बके, कलकलोपद्रवद्रवद्रविणबलीवर्दविद्राणव-
णिजि, पुर सरदीपिकालोकविरलायमानलोकोत्पीडप्रस्थितान्त पुरकरिणीकद-
म्बके, हयारोहाह्वयमानलम्बितशुनि, सरभसचरणनिपतननिश्चलगमनसुखा-
यमानखखटस्तूयमानतुङ्गतुङ्गणगुणे, खस्तवेसरविसवादिसिद्धाक्षिणाल्यसा-
दिनि, रजोजग्धजगति प्रयाणसमये, प्रतिदिशमागच्छद्भिर्गजवधूसमारुढैरा-
धोरणैरुर्ध्वप्रियमाणहेमपत्रभङ्गशारशङ्खैः, अन्तरासनासीनान्तरङ्गगृहीता-
सिभिः, ताम्बूलिकविधूयमानचामरपल्लवैः, पश्चिमासनिकार्पितभस्त्राभरणमि-
न्दिपालपूलिकैः, पत्रलताकुटिलकलधौतनलकपल्लवितपर्याणैः, पर्याणपक्षकप-
रिक्षेपपट्टिकाबन्धनिश्चलपट्टोपधानस्थिरावधानैः, प्रचलपादफलिकास्फालन-
स्फायमानपदबन्धमणिशिलाशब्दैः, उच्चित्रनेत्रसुकुमारस्वस्थानैःस्थितिजङ्घा-
काण्डैश्च कार्दामिकपटकल्माषितपिशङ्गपिङ्गैः, अलिनीलसत्पुण्ड्रसतुलासमुत्पादि-
तसितसमायोगपरभागेश्चावदातदेहवर्णविराजमानराजावर्तमेचकैः, कञ्चुकैश्चा-
पचितचीनचोलकैश्च तारमुक्तास्तवकितस्तवरकवारबाणैश्च नानाकषायकर्बुरकू-
र्पांसकैश्च शुक्रपिच्छच्छायाच्छादनकैश्च व्यायामोलुसपार्श्वप्रदेशप्रविष्टचारुश-
स्त्रैश्च गतिवशवेहितहारलतागललोलकुण्डलोन्मोचनप्रधावितपरिजनैश्च चा-
मीकरपत्राङ्कुरकर्णपूरकविघट्टमानवाचालबालपाशैश्चोष्णीषपट्टविष्टध्वजैश्चोत्पल-
नालैश्च कुङ्कुमरागकोमलोत्तरीयान्तरितोत्तमाङ्गैश्च चूडामणिखण्डखचितक्षौम-
खोलैश्च मायूरगतपलायमाणशेखरषट्पदपटलैश्च मार्गागतशारिकशरिवाहवेग-
दण्डैः, पुरश्चञ्चामरकिमीरकार्दरङ्गचर्ममण्डलमण्डनोद्गीयमानचटुलडामरचा-
रभटभरितभुवनान्तरैः, आस्कन्दत्काम्बोजवाजिशतशिञ्जानजातरूपायानरव-
मुखरितदिङ्मुखैश्च निर्दयप्रहतलम्बापटहशतपटुरवबधिरिकृतश्रवणविवरैः, उ-

१ 'निघाससञ्चये' ब २ 'अकाण्डोद्गीयमान-' ब ३ 'चरणदलित' अ-क
४ 'लोकोत्पीडा' ब ५ 'खखटक्षत्रियस्तूय' ब ६ 'तङ्गण' ब ७ 'स्वसगनस-
गित' अ-क ८ 'कञ्चुकैश्चोप' अ-क ९ 'शस्तैश्च' ब १० 'पट्टावष्टम्भ' अ-क
११ 'चोलैश्च' अ-क १२ 'मायूरपत्राय'-अ-क १३ 'शारीरिकशरिवाह' ब.

द्रोण्यमाणनामभि , उन्मुखपादात्प्रतिपाल्यमानाज्ञापातै राजभिरापुष्टै
राजद्वारम् ।

उदिते च भगवति दिनकृति राज्ञ समायोगग्रहणसमयशसी सखान
संज्ञाशङ्खो मुहुर्मुहु । अथ नचिरादिव प्रथमप्रयाण एव दिग्विजयाय दिग्ग-
जसमागममिव गमनविलोककणतालदोलाविलासै कुर्वाणया करेणुकया सिद्ध-
यात्रयोद्यमान , वैदूर्यदण्डविकटेनोपरि प्रत्युत्पन्नरागखण्डखचिततया सूर्यो-
दयदर्शनकोपादिव लोहितायतया ध्रियमाणेन मङ्गलातपत्रेण, कदलीगर्भा-
भ्यधिकम्रदिग्ना नवनेत्रनिर्मितेन द्वितीय इव भोगिनामधिपतिरङ्गलप्तेन
कञ्चुकेन, अमृतमथनदिवस इव क्षीरोदफेनपटलधवलाम्बरवाही, बाल एव
पारिजातपादप इवाखण्डलभूमिमारुढ , विधूयमानचामरमरुद्विभूतकर्णपूर-
कुसुममञ्जरीरजसा सकलभुवनवशीकरणचूर्णेनेव दिशश्छुरयन्, अमिमुखचू-
डामणिघटमानपाटलप्रतिबिम्बमुदयमान सवितारमपि पिबन्निव तेजसा,
बहलताम्बूलसिन्दूरच्छुरितया विलभमान इव द्वीपान्तराण्योष्टमुद्रयानुरा-
गस्य स्फुरन्महाहारमरीचिचक्रवालानि चामराणीव दिशोऽपि ग्राहयन्,
राजकेक्ष्णोत्क्षिप्तत्रिभागया त्रीनपि लोकान्करदानायाज्ञापयन्निव सत्रिभ्रम
भ्रूलतया, द्राघीयसा बाहुप्राकारेण परिक्षिपन्निव रिरक्षया ससापि सागर-
महाखातान्, अखिलमिव क्षीरोदमाधुर्यमादायोद्गततया लक्ष्म्या समुपगूढ ,
गाढममृतमय इव पीयमान कुतूहलोलानकटकलोकलोचनसहस्रै, स्नेहाद्रैषु
राज्ञा हृदयेषु गुणगौरवेण मज्जन्निव, मज्जामपि लिम्पन्निव सौभाग्यद्रवेण
द्रष्टृणाम्, अमरपतिरिवाग्रजवधकलङ्कप्रक्षालनाकुल , पृथुरिव पृथिवीपरि-
शोधनावधानसङ्कलितसकलमहीभृत्समुत्सारण , पुर सैरालोककारकै. सह-
स्रसत्त्वैरर्क इव किरणैरधिकारचातुर्यचञ्चलचरणैर्व्यवस्थास्थापननिष्ठैर् भय-
पलायमानलोकोत्पीडान्तरिता दशापि दिशो ग्राहयन्निरिव चलितकदलिका-
सम्पातपीतप्रचार पवनमपि विनये स्थापयन्निरिव द्रुतचरणोद्धूतधूलिपट-
लावधूतान्दिनकरकिरणापप्युत्सारयन्निरिव कनकवेन्नलतालोकविक्षिप्यमाणं
दिनमपि दूरीकुर्वन्निरिव दण्डिमिरितस्तत् समुत्सार्यमाणजनसमूहो निर्ज-
गाम नरपति. ।

अवनमति च विनयनमितवपुषि भयचकितमनसि चलनशिथिलमणिकन-
कमुकुटकिरणनिकररुचिरशिरसि विलुलितकुसुमशेखररजसि राजचक्रे, प्रभा-
मुचा चूडामणीनामवाञ्छस्तिर्यञ्ज उदञ्चश्च चञ्चन्तो मरीचयश्चापराशय इव
सुशकुनसम्पादनाय चेलु । मेघायमानरेणुमेतुर मन्दिरशिखण्डिन इव खमु-
द्गीयमाना कोमलकल्पपादपपल्लववन्दनमालाकलापा इवाबध्यन्त दिग्द्वारेषु

१ 'करेणुकयोद्धा' अ-क. २ 'मज्जामपि' इति नास्ति अ-क- पुस्तकयो .
३ 'चन्दनमाला' अ-क.

दिवपालैः प्रणम्यमानश्च नेत्रत्रिभागैश्च कटाक्षैश्च समप्रेक्षितैर्भ्रूवञ्चितैश्चार्धसि-
तैश्च परिहासैश्च छेकालापैश्च कुशलप्रक्षैश्च प्रतिप्रणामैश्चोन्मत्तभ्रूवीक्षितैश्चाज्ञा-
दानैश्चाक्रीर्णश्चिव मानमयान्प्राणान्प्रणयदानैः प्रवीराणां वीरो यथानुरूप
विवभाज राजकम् ।

अथ प्रस्थिते राजनि कलकलत्रस्तदिङ्कागशूत्काररव इवेतस्ततस्तस्तार तार-
तरस्तूर्याणां प्रतिध्वनिराशातटेषु । दिग्गजेभ्यः प्रकुपितानां त्रिप्रभुतानां
करिणां मदप्रस्रवणवीथीभिरलिकुलकालीभिः कालिन्दीवेणिकासहस्राणीव
सस्यन्दिरे । सिन्दूरेणुराशिभिररुणायमानविम्बे रवावस्तमयसमय शशङ्किरे
शकुनयः । करिणां षट्पदकोलाहलमासलैः कर्णतालनिस्वनैस्तिरोदधिरे दुन्दु-
भिध्वनयः । दोधूयमानश्च सचराचरमाचचाम चामरसङ्घातो विश्वम् । अश्वी-
यश्वासनिक्षिप्तैः शिथिलेन्द्रे सिन्धुवारदामशुचिभिर्निरन्तरमन्तरिक्षे फेनपिण्डैः ।
पिण्डीभूततगरस्तवकपाण्डुराणि पपुरिव परस्परसङ्घट्टनघ्राष्ट्रिदंश दिवसमुच्चचा-
म्नीकरदण्डान्यातपन्नवनानि । रजोरजनीनिमीलितोपि मुकुटमणिशिलावली-
बालातपेन विचकास वासरः । राजतैर्हिरण्यैश्च मण्डनकभाण्डमण्डलैर्द्वादमा-
नैर्हरितोऽकृता परिहादा हरितो बधिरता दधुः । अरिप्रतापानलनिर्मूलनायेव
मदोष्मशीकरैः शिशीकिरे करिणः ककुभा चक्रम् । चक्षुषामुन्मेष मुमुषुस्तडि-
च्चञ्चलानि चूडामणीनामर्चाणि । स्वयमपि विस्मिये बलानां भूपाल सर्व-
तो विक्षिप्तचक्षुश्चाद्राक्षीदावासस्थानसकाशात्प्रतिष्ठमानः स्कन्धावारम्, अधो-
क्षजकुक्षेरिव युगादौ निष्पतन्तं जीवलोकम्, अम्भोनिधिमिव कुम्भभुवो बद्-
नात्प्लावितभुवनमुद्भवन्तम्, अर्जुनबाहुदण्डसहस्रसपिण्डतोन्मुक्तमिव सह-
स्रधा प्रवर्तमानः प्रवाह नर्मदायाः । 'प्रसर तात । भावः, किं विलम्बसे ।
त्वैङ्गति तुरङ्गम् । भद्र, भद्रचरण इव सञ्चरसि यावद्दमी पुर सरा सरभस-
मुपरि पतन्ति । वाहयसि किमुद्भम् । न पश्यसि निर्दयः नि शूकशिशुः शयान-
म् । वत्स शामिल, रजसि यथा न नश्यसि तथा समीपे भवः । किं न पश्यसि
गलति संकुप्रसेवकः । किमेवमित्त्वर त्वरसे । सौरभेयसरणिमपहाय हयम-
ध्य धावसि धीवरि । विशसि गन्तुकामा मातङ्गि मातङ्गमार्गम् । अङ्ग, गलति
तिरश्चीना चणकगोष्ठी गणयसि न मामारटन्तम् । अवटमैवटेनावतरसि ।
सुखमास्त्व स्वैरिणि सौवीरककुम्भो भद्र । मन्थरक, खादिष्यसि गतः सन्नि-
क्षुम् । उक्षाणः प्रसारय । कियच्चिरं चिनोषि चेष्टा बदराणि दूरं गन्तव्यम् ।
किमधैव विद्रासि द्रोणक द्राघीयसी दण्डयात्रा । विनैकेन निष्ठुरकेण निष्के-
यमस्माकम् । अग्रतः पन्थाः स्थपुटकः । स्थावरकः, यथा न भनक्षि फाणित-
स्थालीम् । गरीयान्पाण्डकतण्डुलभारको न निर्वहति दम्यः । दासकः, मीषाणा-

१ '०कीडत्रिव' अ २ 'दिशि' ब ३ '०कृतापराहादा' ब ४ 'शिथेकिरे' अ-क.
५ 'लङ्कति' ब. ६ 'नश्यसि न पश्यसि' अ, 'नश्यसि नो पयसि' क ७ 'अतदेन'
अ-क. ८ 'प्रसादय' अ-क ९ 'स्थपुटक' अ-क १० 'मीषाणाममुतो' अ

दमुतो द्रागदात्रेण मुखधासपूलक लुनीहि । को जानाति यवसगत गतानाम् ।
 धव, वारय बलीवर्दान्, वाहीकरक्षित क्षेत्रमिदम् । लम्बिता शकटी,
 शाकर धुरन्धर धुरि धवल नियुङ्क्ष्व । यक्षपालित, प्रमदा पिनक्षि । अक्षिणी
 कि ते स्फुटिते । हत हस्तिपक रे, दीव्यसि करिकरदण्डे । समद, समर्द-
 कर्दमे स्खलसि । भ्रातर्भावं विधुरबन्धो, उद्धर पङ्कादनङ्गाहम् । इत एहि
 माणवक, घनेभयटासङ्घट्टसङ्घटे नास्ति निस्सरणसैरणि ।' इत्येवमादिप्रवर्त-
 मानानेकसलाप कचिस्त्वेच्छामृदितोहामसत्यधासविधससुखसम्पन्नाग्रपुष्टे के-
 लिकलै किलकिलायमानैर्मैष्ठवण्ठवठरलम्बनलेशिकलुण्ठकचेटचॉटचण्डालम-
 ष्डलैराण्डीरै स्तूयमानम्, कचिदसहाये क्लेशार्जितकुग्रामकुटुम्बिसम्पादित-
 सीदत्तौरभेयशम्बलसंवाहनायासावेगागतसयोगै स्वयगृहीतगृहोपस्करणे
 'इयमेका कथचिद्वण्डयात्रा यातु । यातु पातालतल नृणाभूतेरभवनि । भवतु
 शिवम् । सेवा करोतु । स्वस्ति सर्वदु खकूटाय कटकाय' इति दुर्विधकुलपुत्र-
 कैर्निन्द्यमानम्, कचिदतितीक्ष्णसलिलस्रोत पातिनौगतैरिव ग्रथितैरिव पङ्क्ति-
 भूतैर्जनैरतिद्रुत द्रवद्भि कृष्णकठिनस्कन्धगुरुलुगुडैर्गृहीतसौवर्णपादपीठीपर्य-
 ङ्कैरङ्गकलशपतद्गर्वाहै प्रत्यासन्नपार्थिवोपकरणग्रहणगर्वदुर्वारै सर्वमेव
 बहि कारयद्भिर्भूपतिभृतकभारिकैर्महानसोपकरणवाहिभिश्च बद्धवराहवध्र-
 वाधीणसैलम्बमानहरिणचटुकचटकजूटजटिलै शिशुशशकशाकपत्रवेत्राग्रसं-
 ग्रहसंग्राहिभि शुक्लकर्पटप्रावृतमुखैकदेशदत्ताद्रमुद्रागुप्तगोरसभागैस्तलकता-
 पकतापिकाहस्तकताग्रचरुककटाहसङ्घटपिटकभारिकै समुत्सार्यमाणपुरोवर्ति-
 जनम्, कचित् 'क्लेशोऽस्माकम् । फलकालेऽन्य एव विटा समुपस्थास्यन्ते'
 इति मुखैर पदे पदे पतता दुर्बलबलीवर्दाना नियुक्तै स्खलने खलचेटकैः
 खेद्यमानासविभक्तकुलपुत्रलोकम्, कचिन्नरपतिदर्शनकुतूहलादुभयत प्रज-
 वितप्रधावितग्रामेयकजनपदम्, मार्गग्रामनिर्गतैराग्रहारिकजालै पुर सरज-
 रन्महत्तरोत्तम्भिताम्भ कुम्भैरुपायनीकृतदधिगुडखण्डकुसुमकरण्डैर्धनघटितपे-
 टकै सरभसं समुत्सर्पद्भि प्रकुपितप्रचण्डदण्डिविभ्रासनविद्रुतैर्दूरगतैरपि स्ख-
 लद्भिरपि पतद्भिरपि नरेन्द्रनिहितदृष्टिमिरसतोऽपि पूर्वभोगपतिदोषानुद्भावय-
 द्भिरतिक्रान्तयुक्तकशतानि च शसद्भिश्चिरन्तनचाटापराधाश्चाभिधानैरुद्धूयमा-
 नधूलिपटलम्, कचिदेकान्तप्रवृत्ताश्ववारचर्कचव्यमाणागामिगोडविमृग्यमा-
 णसस्यसंरक्षणम्, अपरैरादिष्टपरिपालकपुरुषपरितुष्टै 'धर्म प्रत्यक्षो देव'
 इति स्तुतीरातन्वद्भिरपरैर्लूयमाननिष्पन्नसत्यप्रकटितविषादै क्षेत्रशुचा सकुटु-
 म्बैरेव निर्गतै प्ररुद्धप्राणच्छेदै. परितापत्याजितभयै 'क राजा कुतो राजा
 कीदृशो वा राजा' इति प्रारब्धनरनाथनिन्दम्, शशकैश्च पदे पदे प्रजविप्र-

१ 'हस्तिपको नेदीयसि करिकरदण्डे समद' ब २ 'विधुरे बन्धुरद्धर' ब ३ 'निस्स-
 रणम्' अ-क ४ 'शाट' ब ५ 'पीठीकरङ्ग' अ-क ६ 'पतद्ग्राहावगाहै' अ-क
 ७ 'नियुक्तै खेटने खेटचेटकै' अ-क ८ 'चर्च्यमाण' ब

चण्डदण्डपाणिपेटकानुबद्धैर्गिरिगुडकैरिव हन्यमानैरितस्तत् सञ्चरद्भिरपरैर्युग-
पत्परापतितमहाजनप्रस्तैस्त्रिलशो विलुप्यमानैरनेकजन्तुजङ्घान्तरालानि सरण-
कुशलमि कुटिलिकाव्यसितसादिबहुश्रमि पतल्लोष्ठलगुडकोणकुठारकीलकु-
हालखनित्रदात्रयष्टिभिरपि नि सरद्भिरायुषो बलात्कृतकलकलम्, अन्यत्र स-
ङ्गशो घासिकैर्बुसधूलीधूसरितघासजालजालकितजघनैश्च पुराणपर्याणैकदेश-
ढोलायमानदात्रैश्च शीर्णोर्णाशकलशिथिलमलिनमलकुथैश्च प्रभुप्रसादीकृतपाटि-
तपटच्चरचलच्चोलकधारिमिश्र धावमानैरुद्धूयमानधूलिपटलम्, क्वचिदेकान्त-
प्रवृत्ताश्ववारचक्रचर्यमाणामिगौटदिग्रहम्, क्वचित्पङ्क्तिप्रदेशपूरणादेशाकु-
लसकललोकलयमानतृणपूलकम्, क्वचित्तलवर्तिवेत्रिवेत्रवित्रास्यमानशाखिशि-
खरगतविक्रोशद्विवादिग्राह्यणम्, क्वचित्कुलुण्डकपाशविवेष्टयमानग्रामीणकप्रा-
माकृष्टकौलेयकम्, क्वचिदन्योन्यविभ्रवस्पर्धौदुरराजपुत्रबाह्यमानवाजिसङ्घट्टम-
ण्डितम्, अनेकवृत्तान्ततया कौतुकजननम्, प्रलयजलधिमिव जगद्वासग्रह-
णाय प्रवृत्तम्, पातालमिव महाभोगिना गुप्तये समुत्पादितम्, लासमिव
परमेश्वरवसतये सृष्टम्, दृश्यमानसकलप्राणिपर्याय चतुर्युगसर्गकोशमिव प्र-
जापतीनाम्, क्लेशबहुलमपि तप करणमिव क्रमकारण कल्याणानाम्, एव च
वीक्षमाण कटक जगाम ।

आसन्नवर्तिना च तत्रभवताम्, 'मान्धात्रा प्रवर्तिता पन्थानो दिग्विज-
याय । अप्रतिहतरथरहसा रघुणा लघुनैव कालेनाकारि ककुभा प्रसादनम् ।
शरासनद्वितीय करदीचकार चक्र क्रमागतभुजबलाभिजनधनमदावलिप्तानां
भूभुजां पाण्डु । पाण्डव सव्यसाची चीनविषयमतिक्रम्य राजसूयसम्पदे
कुध्यद्रन्धर्वधनुष्कोटिकाकारकूजितकुञ्ज हेमकूटपर्वत पराजैष्ट । सङ्कल्पान्तरि-
तो विजयस्तरस्विनाम् । सहिमहिमवद्व्यवहितोऽप्युवाह बाहुबलव्यतिकरका-
तर कर कौरवेश्वरस्य किङ्कर इवाकृती दुम । नातिजिगीषव खलु पूर्वं ये-
नाल्प एव भूभागे भूयासो भगदत्तदन्तवक्रक्रायकर्णकौरवशिषुपालसाल्वज-
रासन्धसिन्धुराजप्रभृतयोऽभवन्भूपतय । सन्तुष्टो राजा युधिष्ठिरो यो ह्यसह
समीप एव धनञ्जयजयजनिजगत्कम्प किपुरुषाणा राज्यम् । अलसश्रण्ड-
कोशो यो न प्राविशत्क्षमा जित्वा स्त्रीराज्यम् । हसीय एवान्तर तुषारगिरिगन्ध-
मादनयो उत्साहिन किष्कुस्तुल्यविषय, पारसीकदेश प्रादेशः, शशपद श-
कस्थानम्, अदृश्यमानप्रतिग्रहारे पारियात्रे यात्रैव शिथिला, शौर्यशुल्क सुल-
भो दक्षिणापथ, दक्षिणार्णवकल्लोलानिलचलितचन्दनलतासौरभमुन्दरीकृत-
दरीमन्दिरादुर्दराद्रेर्नैदीयसि मलयो मलयलग्न एव च महेन्द्र ।' इत्येवप्रा-
यानुद्योगद्योतकानामालापान्पार्थिवकुमाराणां बाहुशालिनां शृण्वन्नेवाससा-
दावासम् । मन्दिरद्वारे चोभयत सबहुमान भूलताभ्या विसर्जितरजलोक

प्रविश्य चावततार बाह्यास्थानमण्डपस्थापितभासनमाचक्राम । प्रास्तसमायो-
गश्च क्षणमासिष्ट ।

अथ तत्र प्रतीहार पृथ्वीपृष्ठप्रतिष्ठापितपाणिपल्लवो विज्ञापितवान्—‘देव,
प्राञ्ज्योतिषेश्वरेण कुमारेण प्रहितो हसवेगनामा दूतोऽन्तरङ्गस्तोरणमध्यास्ते’
इति । राजा तु ‘तमाञ्जु प्रवेशय’ इति सादरमादिदेश । अथ दक्षतया
क्षितिपालादराच्च प्रतीहार स्वयमेव निरगात् । अनन्तर च हसवेग सविन-
यमाकृत्यैव नयनानन्दसम्पादनसुभगाभोगभद्रया समुल्लङ्घयमानगुणगारिमा
प्रभूतप्राभृतभृता पुरुषाणा समूहेन महतानुगम्यमान प्रविवेश राजमन्दि-
रम् । आरादेव पञ्चाङ्गालिङ्गिताङ्गन प्रणाममकरोत् । ‘एखेहि’ इति सबहु-
मानमाहूतश्च प्रधावितोऽपसृत पादपीठलुठितललाटलेखो न्यस्तहस्त पृष्ठे
पार्थिवेनोपसृत्य भूयो नमश्चक्रे । खिग्धनरेन्द्रदृष्टया निर्दिष्टमविप्रकृष्टं स
प्रदेशप्रध्यास्त । ततो राजा तिरश्चीं तनुमीषदिव दधानश्चामरग्राहिणीमन्त-
रालवर्तिनीं समुत्सार्य समुखीनस्त सप्रश्रय पप्रच्छ—‘हसवेग, श्रीमान्कच्चि-
त्कुशली कुमार’ इति । स तमन्ववादीत्—‘अद्य कुशली येनैव खेहस्त्रपि-
तया सौहार्दद्रवाद्रया सगौरव गिरा पृच्छति देव’ इति ।

स्थित्वा च मुहूर्तमिव पुन स चतुरम्भोधिभोगभूतिभाजनभूतस्य दवस्य
सद्भावगर्भमपहाय हृदयमेकमन्यदनुरूप प्राभृतमेव दुर्लभं लोके तथाप्यस्म-
त्स्वामिना सन्देशमशून्यता नयता पूर्वजोपार्जित वारुणातपत्तमाभोगाख्य-
मनुरूपस्थानन्यासेन कृतार्थीकृतमेतत् । अस्य च कुतूहलकृन्ति बहूनि आश्च-
र्याणि दृश्यन्ते । तथाहि प्रतिदिवसं प्रविशति शैत्यहेतोः शङ्कायाया किरणसह-
स्रादेकैक सोमस्य रश्मिरस्मिन् । यस्मिन्प्रविष्टे प्रध्यानानन्तर स्वादवो दन्त-
वीणोपदेशाचार्याश्च्योतन्ति चन्द्रभासामम्भसा मणिशलाकाभ्यो यावदिच्छ-
मच्छा धारा । प्रचेता इव यश्चतुर्णामर्णवानामविपतिर्भूतो भावी वा
तमिदमनुगृह्णाति च्छायया नेतरम् । इदं च न ससार्चिर्देहति, न पृषदश्वो
हरति, नोदकमार्द्रयति । न रजासि मलिनयन्ति, न जरा जर्जरयति ।
एतत्तावदनुगृह्णातु दशा देव सन्देशमपि विस्त्रब्धं श्रोष्यति ।’ इत्येवमभि-
धाय विवृत्तात्मीय पुरुषमभ्यधात्—‘उत्तिष्ठ दर्शय देवस्य’ इति ।

स वचनानन्तरमुत्थाय पुमानूर्ध्वोचकार तद्धौतदुकूलकल्पिताच्च निचोल-
कादकोपीत् । आकृष्यमाण एव च यस्मिन्नतिस्तिमहसि सरभसमहासीव
हरेण, रसातलादुदलासीव शेषफणिफणाफलकमण्डलेन, अस्थायीव चक्रीभू-
श्रान्तरिक्षे क्षीरोदेन, अघटीव गगनाङ्गने गोष्ठीबन्ध शारदेन बलाहकव्यू-
हेन, विश्रान्तमिव विततपक्षतिना वियति पितामहविमानहसयूयेन, अत्रि-
नेत्रनिर्गतस्य धवलधाममण्डलमनोहरो दृष्ट इव जनेन जन्मदिवस कुसुद-
बन्धोः, प्रत्यक्षीकृत इवोद्गमनक्षणो नारायणनामिपुण्डरीकस्य, आहितेव
कौमुदीप्रदोषदर्शनानन्दतृप्तिरङ्गाम्, उदमाङ्गीदिव मन्दाकिनीपुलिनमण्डलं

महदम्बरोदरे, परिवर्तित इव दिवस पौर्णमासीनिशया, मन्दमन्दमिन्दूदय-
सन्देहदूयमानमानसैर्विधटित विघटमानचञ्चुत्युतमृणालकोटिभिरासन्नकम-
लिनीचक्रवाकमिथुनै, शरजलधरपटलाशङ्कासङ्कोचितकेकारवमूकमुखपुटै
पराङ्मुखीभूतं भवनशिखण्डिमण्डलै, प्रबुद्धमाबद्धचन्द्रानन्दोद्दामोद्दलद्दलपु-
टाट्टहासविशद कुमुदपण्डै ।

चित्रीयमाणचेताश्च सराजको राजा दण्डानुसाराधिरोहिण्या दृष्टया साद्-
रमैक्षिष्ट तत्तिलकमिव त्रिभुवनस्य, शैशवमिव श्वेतद्वीपस्य, अंशावतारमिव
शरदिन्दो, हृदयमिव धर्मस्य, निवेशमिव शशिलोकस्य, दन्तमण्डलकघुति-
धवल मुखमिव चक्रवर्तित्वस्य, मौक्तिकजालपरिकरमित सीमन्तचक्रमिव
दिव, बहलज्योत्स्नाशुक्रोदरमैन्दवमिव परिवेशवलयम्, शौक्यापहसितशङ्क-
श्रीक श्रवणमण्डलमिव निश्चलतां गतमैरावतस्य, श्वेतगङ्गावर्तपण्डुर पदमिव
त्रिभुवनवन्दनीय त्रिविक्रमस्य, प्रचेतसश्चूडामणिमरीचिशिखाभिरिव श्लिष्टा-
भिर्मानसविसतन्तुमयीभिश्चामरिकावलीभिर्विरचितपरिवेशम्, उपरि चक्र-
वर्तिलक्ष्मीनूपुरस्वनश्रवणदोहदनिश्चलेनेव लक्ष्मणा विततपत्रेण हसेन सना-
थीकृतशिखरम्, स्पर्शवता च प्रभावस्तम्भितेन मन्दाकिनीमृणालेन मुकुलि-
तफणेन वासुकिनेव नीतेन दण्डता द्योतमानम्, धवललिप्ता क्षालयदिव
नक्षत्रपथम्, प्रभाप्रवाहप्रखिप्ता प्रावृण्वदिव दिवसम्, समुच्छ्रायेणाधः-
कुर्वदिव दिवम्, उपरिस्थितमिव सर्वमङ्गलानाम्, श्वेतमण्डपमिव श्रिय,
स्तबकमिव ब्रह्मस्तम्भस्य, नाभिमण्डलमिव ज्योत्स्नाया, विशदहासमिव
कीर्ति, फेनराशिमिव खङ्गधाराजलानाम्, यश पटलमिव शौर्यशालिताया,
त्रैलोक्याद्भुत महच्छत्रम् ।

दृष्टे च तस्मिन् राजा प्रथम शेषमपि प्राभृत प्रकाशयाचक्रु क्रमेण कामी ।
तद्यथा परार्थरत्नाशुशोणीकृतदिग्भागान्, भगदत्तप्रभृतिख्यातपार्थिवपराग-
तानाहतलक्षणानलङ्कारान्, प्रभालेपिना च चूडामणीना समुत्कर्षान्, क्षीरो-
दधेर्धवलताहेतूनिव हारान्, अनेकरागरचिरवेत्रकरणङ्कुण्डलीकृतानि शर-
चन्द्रमरीचिरुज्जि शौचक्षमाणि क्षौमाणि कुशलशिल्पिलोकोल्लिखिताना च
शुक्तिशङ्खगुल्बर्कप्रमुखानां पानभाजनाना निचयान्, निचोलकरक्षितरुचा च
रुरिचकाञ्चनपलभङ्गभङ्गुराणामतिबन्धुरपरिवेशाना कार्दरङ्गचर्मणा सम्भारान्,
भूर्जत्वक्कोमला स्पर्शवती जातीपट्टिका, चित्रपटाना च भ्रदीयसा समूल्को-
पधानादीन्विकारान्, प्रियङ्गुप्रसवपिङ्गलत्वज्जि चासनानि वेत्रमयान्यगुरुव-
ल्कलकल्पितसञ्जयानि च सुभाषितभाजि पुस्तकानि, परिणतपाटलपटोल-
त्वयि च तरुणहारीतहरिन्ति क्षीरक्षारीणि च पूगाना पल्लवलम्बीनि सरसानि
फलानि, सहकारलतारसाना च कृष्णागुरुतैलस्य च कुपितकपिकपोलकपिल-
कापोतिकापलाशकोशीकवचिताङ्गी स्थवीयसीर्वैणवीर्नाडीश्च, पट्सूत्रप्रसेव-

कार्पितांश्च मिश्राञ्जनकृष्णस्य कृष्णागुरुणो गुरुपरितापमुषश्च गोशीर्षचन्दनस्य तुषारशिलाशकलशिशिरस्त्रच्छसितस्य च कर्पूरस्य कस्तूरिकाकोशकानां च पक्क-फलजूटजटिलानां च ककूलपल्लवानां लवङ्गपुष्पमञ्जरीणां जातीफलस्तवकानां च राशीन्, अतिमधुरमधुरसामोदनिर्हारिणीश्चोल्लककलशी सितासितस्य च चामरजातस्य निचयान्, अवलम्बमानतूलिकालावुकाश्च लिखितानैलेख्यफल-कसम्पुटान्, कुतूहलकृन्ति कनकशृङ्खलानियमितग्रीवाणां किनराणां च वन-मानुषीणां च जीवज्जीवकानां च जलमानुषाणां च मिथुनानि, परिमलामो-दितककुभश्च कस्तूरिकाकुरङ्गान्, गेहपरिसरणपरिचिताश्च चमरी, चामीकर-रसचित्रवेन्नपञ्जरान्तर्गताश्च बहुसुभाषितजल्पाकजिह्वाश्च शुकशारिकाप्रभृती-न्पक्षिण प्रवालपञ्जरगताश्च चकोरान्, जलहस्तिनामुदग्रकुम्भमुक्ताफलदाम-दन्तुराणि च दन्तकाण्डकुण्डलानि ।

राजा तु छत्रदर्शनात्प्रहृष्टहृदय प्रथमप्रयाणे शोभननिमित्तमिति मनसा जग्राह । हसवेगं च प्रीयमाणो बभाषे—‘भद्र, सकलरत्नधान्न परमेश्वरशि-रोधारणार्हस्यस्य महातपत्रस्य महार्णवादिवं कुमुदबान्धवस्य कुमारालाभो न विस्मयाय । बालविद्या खलु महतामुपकृतयः’ इति । अपनीते च तस्मात्प्र-देशात्प्राभृतसम्भारे क्षणमिव स्थित्वा ‘हसवेगं, विश्रम्यताम्’ इति प्रतीहार-भवन विसर्जयाबभूव । स्वयमप्युत्थाय स्नात्वा मङ्गलाकाङ्क्षी प्राञ्जुख प्रावि-शदाभोगस्य छायाम् ।

अथ विशत एवास्य छायाजन्मना जडिन्ना चूडामणितामनीयतेव शशि-विम्बमम्बुबिन्दुमुचक्षुचुम्बुरिव चन्द्रकान्तमणयो ललाटतट कर्पूरेणव इव व्यलीयन्त लोचनयुगले गलत्तुहिनकणनिकरकृतनीहारा हारा इवाबध्यन्त हरिचन्दनरसासारेणेवापाति सन्ततमुरसि कुमुदमयमिव हृदयमभवदतिशिशि-रमन्तर्हितहिमशिलेव विलीयमाना व्यलिम्पदङ्गानि । जातविस्मयश्चाकरोन्म-नसि एकमर्जयं सङ्गतमपहाय कास्यन्या प्रतिशौशलिकेति । आहारकाले च हसवेगाय धवलकर्पटप्रावृत्तधौतनालिकेरपरिगृहीत विलिसशेष चन्दनमङ्ग-स्पृष्टे च वाससी शरत्तारकाकारतारमुक्तास्तवकितपद परिवेश नाम कटिसूत्र-मतिमहार्हपूञ्जरागालोकलोहितीकृतदिवसं च तरङ्गक नाम कर्णाभरण प्रभूत च भोज्यजातं प्राहिणोत् । एवंप्रायेण च क्रमेण जगाम दिवस ।

ततः कटकस्थबलबहलधूलिधूसरितवपुरशुमाली मलीमसमङ्गमिव क्षाल-यितुमपरजलनिधिमवातरत् । आभोगातपत्रप्रदानवार्तामिव निवेदयितुं वरु-णस्य वारुणीं दिशमयासीत् । मुकुलायमानसकलकमलवना प्रमुख एव बद्धसेवाञ्जलिपुटेव सद्दीपा भूरभूदूपते । नृपानुरागमय इव निखिलजीव-लोकलोकाञ्जलिर्बन्धबन्धुजगज्जग्राह संध्याराग । गौडपराधशङ्किनीव श्या-

१ ‘वपंस्’ ब २ ‘लिखितानेकलेख्य’ ब ३ ‘०जिह्वाश्च जाती’ कौशिकशुक्र० ब.
४ ‘अजयं’ ब ५ ‘नृपालानुरागराशिमय’ ब ६ ‘बद्ध’ ब

मतां प्रपेदे द्विकप्राची । प्रचिततिमिरनिर्वह्ना निर्वाणान्यनृपप्रतापानलकलापेव
कालिमानमतानीन्मेदिनी । मेदिनीशप्रदोषास्थानपुष्पनिकरमिव विकचतर्गर-
रुचिरमवचकरुडुनिकरमविरल ककुभ । स्कन्धादारगन्धगजमदामोदधावि-
तस्येव मार्गो वियति विरराज रज पाण्डुरैरावतस्य । कुपितनृपव्याघ्राघ्रातामु-
पसृष्टमिव पौरुष्ट्यो विहाय विहायस्तलमारुरोह रोहिणीरमण । प्रयाणवार्ता
इव मानिनीना हृदयभेदिन्यो ययुरिन्दुदीधितयो दश दिश । नवनृपदण्ड-
यात्रात्रासातुरा इव तरलितसत्त्ववृत्तयश्चक्षुः पतयो वाहिनीनम् । चिन्तेव
भूभृता हृदयाणि विवेश गुहाविवराणि विमुक्तसर्वाशा तिमिरसन्तति । प्रति-
सामन्तचक्षुषामिव ननाश निद्रा कुमुदवनानाम् ।

अस्या च वेलाया विततवितानतलवर्ती नरेन्द्रो 'यात तावत्' इति विस-
र्ज्यानुजीविनो हसवेगमादिष्टवान्—'कथय सन्देशम्' इति । प्रणम्य स
कथयितुं प्रास्तावीत्—'देव, पुरा महावराहसम्पर्कसम्भृतगर्भया भगवत्या
भुवा नरको नाम सूनुरसावि रसातले । वीरस्य यस्याभवन्बाल्य एव पाद-
प्रणामप्रणयिनश्चूडामणयो लोकपालानाम् । यस्य च त्रिभुवनभुजो भुजशौ-
ण्डस्य भवनकमलिनीचक्रवाकीकोपकुटिलकटाक्षेक्षितोऽपि भयचकितारुणपरि-
वर्तितरथो नाज्ञया विना रविरस्तमव्राजीत् । यश्च वरुणस्य बहिर्वृत्ति हृदयमि-
दमातपत्रमहार्षीत् । महात्मनस्तस्यान्वये भगदत्तपुष्पदत्तवज्रदत्तप्रभृतिषु
व्यतीतेषु बहुषु मेरूपमेषु महत्सु महीपालेषु प्रपौत्रो महाराजभूतिवर्मण
पौत्रश्चन्द्रमुखवर्मण पुत्रो देवस्य कैलासस्थिरस्थिते स्थितिवर्मण सुस्थिर-
वर्मा नाम महाराजाधिराजो जज्ञे तेजसा राशिर्मुगाङ्क इति 'य जना जगु ।
योऽयमग्रजेनेवाजायत सहैवाहकारेण । यश्च बाल एव प्रीत्या द्विजातीनप्रीत्या
चारातीन्समग्रान्प्रतिग्रहानग्राहयत् । यत्न चातिदुर्लभ लवणालयसम्भूतायाः
पर माधुर्यमभूलक्ष्म्या । तथा च यो वाहिनीनाथाना शङ्खाञ्जहार न रत्नानि,
पृथिव्या स्थैर्यं जग्राह न करम्, अचनिभृतां गौरधमादत्त न नैष्ठुर्यम् । तस्य च
सुगृहीतनाम्नो देवस्य देव्या श्यामादेव्या भास्करद्युतिभास्करवर्मापरनामा
तनय शन्तनोर्भागीरथ्या भीष्म इव कुमार समभवत् । अयमस्य च दैवा-
वादारभ्य सङ्कल्प स्थेयान्स्थाणुपादारविन्दद्वयादते नाहमन्य नमस्कुर्यामिति ।
ईदृशश्चाय मनोरथस्त्रिभुवनदुर्लभस्त्रयाणामन्यतमेन सम्पद्यते सकलभुवनवि-
जयेन वा मृत्युना वा यदि वा प्रचण्डप्रतापज्वलनजनितदिग्दाहेन जगत्येक-
वीरेण देवोपमेन मित्रेण । मैत्री च प्रायः कार्यव्यपेक्षिणी क्षोणीभृताम् । काय
च कीदृशं नाम तद्भवेद्यदुपन्यस्यमानमुपनयेन्मित्रता देवम् । देवस्य हि
यज्ञांसि सखिचीषतो बहिरङ्गभूतानि धनानि । बाहावेव च केवले निषण्णस्य
शेषावयवानामपि साहायकसम्पादनमनोरथो निरवकाश किमुत बाह्यजन-

स्य । चतु सागरग्रामग्रहणघस्मरस्य पृथिव्येकदेशदानोपन्यासेनापि का तुष्टिः ।
अभिरूपकन्याविश्राणनविलोभनमपि लक्ष्मीमुखारविन्ददर्शनदुर्लभितदष्टेरकि-
चित्करम् । एवमघटमानसकलोपायसम्पादितपदार्थेऽस्मिन्प्रार्थनामात्रकमेव
केवलमनुरुध्यमान शृणोतु देव । प्राग्ज्योतिषेश्वरो हि देवेनैकपिङ्ग इवानङ्ग-
द्विषा, दशरथ इव गोत्रमिदा, धनञ्जय इव पुष्कराक्षेण, वैकर्तन इव दुर्यो-
धनेन, मलयानिल इव माधवेन, अजर्य सङ्गतमिच्छति । यदि च देवस्यापि
मैत्रीयति इदयमवगच्छति च पर्यायान्तरित दास्यमनुतिष्ठन्ति सुहृद् इति
तत किमास्यते समाज्ञाप्यतामनुभवतु विष्णोर्मन्दरगिरिरिव विकटकेयूरको-
टिमणिविघट्टनकणितकटकमणिशिलाशकलानि गाढोपगूढानि देवस्य कामरू-
पाधिपति । अस्मिन्नातृसेरनवरतविमललावण्यसौभाग्यसुधानिर्झरिणि मुखश-
शिनि चिराच्चक्षुषी लालयतु प्राग्ज्योतिषेश्वरश्री । नामिनन्दति चेदेव प्रण-
यमाज्ञापयतु किं कथनीय मया स्वामिन ' इति ।

विरतवचसि तस्मिन्भूपाल पूर्वोपलब्धैरेव गुरुभिर्गुणैरारोपितबहुमान कु-
मारे सुदूरमाभोगातपत्रव्यतिकरेण तु परा कोटिमारोपिते प्रेम्णि लज्जमान
इव सादर जगाद्—‘हंसवेग, कथमिव तादृशि महात्मनि महामिजने पुण्य-
राशौ गुणिनां प्राग्रहरे परोक्षसुहृदि स्निह्यति मद्विधस्यान्यथा स्वप्नेऽपि प्रवर्तत
मन । सकलजगदुत्तापनपटवोऽपि शिशिरायन्ते त्रिभुवननयनानन्दकरे कम-
लाकरे करास्तिग्मतेजस । सुबहुगुणगणक्रीताश्च के वय सख्यस्य । सज्जनमा-
धुर्याणामभृतदास्यो दश दिश । एकान्तावदातोत्तानस्वभावसम्भृतसादृश्यस्य
कुसुदस्य कृते केनामिहित शिशिररदिम । श्रेयाश्च सङ्कल्प कुमारस्य । स्वय
बाहुशाली मयि च समालम्बितशरासने सुहृदि हरादते कमन्य नमस्यति ।
संवर्धिता मे प्रीतिरमुना सङ्कल्पेन । अवलेपिनि पशावपि केसरीणि बहुमानो
हृदयस्य किं पुन सुहृदि । तत्तथा यतेथा यथा न चिरमियमस्मान्क्लेशयति
कुमारदर्शनोत्कण्ठा’ इति ।

हंसवेगस्तु विज्ञापयाम्बभूव—‘देव, किमपरमिदानीं क्लेशयत्यमिजातम-
मिहित देवेन । सेवाभीरवो हि सन्त, तत्रापि विशेषणायमहङ्कारधनो वैष्ण-
वो वश । आस्ता तावदस्मत्स्वामिवश । पश्यतु देव पुरुषस्य हि सेवा प्रति
दुर्जनन्येवातिबृद्धया दुर्गत्या वामिमुखीक्रियमाणस्य, कुटुम्बिन्येवासन्तुष्टया
गुण्यया वा प्रेर्यमाणस्य, दुरपत्यैरिव यौवनजनितैर्नानाशिलाधिमिरसत्सङ्कल्पै-
र्वाङ्कुलीक्रियमाणस्य, जरकुमारीमिव परमार्गणयोग्यामतिमहर्षी वा अवस्थां
पश्यत, स्वगृहे दुर्बन्धुमिरिव दुःस्थितै समग्रैर्ग्रहैर्वा प्राह्यमाणस्यामियोगं,
पुरातनैरतिदुस्वयैर्भृत्यैरिव मलिनैः कर्ममिर्वाणुवर्त्यमानस्य, सकलशरीरस-
न्तप्पकर कारीषामिमिव दुष्कृतिन कृतचित्तस्य सप्रवेष्टु राजकुलम्, उपहत-
सकलेन्द्रियशक्तैरिव मिथ्यैव हृदयगतविषयग्रामग्रहणाशिलापस्य, प्रथममेव
तोरणतले वन्दनमालाकिशलयस्येव शुष्यतो द्वाररक्षिभिर्निर्बुद्धस्य, पीडितस्य

प्रविशतो द्वारे हरिणस्येवापरैर्हैन्यमानस्य, करिकर्मचर्मपुटस्येव मुहुर्मुहुः प्रति
हारमण्डलकरप्रहारैर्निरस्यमानस्य, निधिपाटपप्ररोहस्येव द्रविणाभिलाषादधो
मुखीभवत, दूरममार्गणस्याप्यनिविप्रकृष्टविवृत्तविसर्जितस्योद्वेगं व्रजत, अ-
कण्टकस्यापि चरणतललग्नस्याकृष्य क्षेपीय क्षिप्यमाणस्य, अमकरकेतोरप्यका-
लोपस्पर्णप्रकुपितेश्वरदृष्टिदग्धस्य प्रलयमुपगच्छत, कपेरिव कोपनिर्भस्मित-
स्याप्यभिन्नमुखरागस्य, ब्रह्मन्न इव प्रतिदिवसजन्दनोद्धृष्टशिर कपालस्य, स्पर्श-
रहितस्याशुभकर्माणि निर्वहत, त्रिशङ्कोरिवोभयलोकभ्रष्टस्य नक्तन्दिनमर्वा-
विशरसस्तिष्ठत, वाजिन इव कवलवशेन सुखवाह्यमात्मानं विदधानस्य,
अनशनशायिन इव हृदयस्थापितजीवनाशस्य शरीरं क्षपयत, शुन इव
निजदारपराश्रुखस्य जघन्यकर्मलग्नमात्मानं ताडयत, प्रेतस्येवानुचितभूमिदी-
यमानाक्षपिण्डस्य, बलिभुज इव जिह्वालौल्योपयुक्तपुरुषवर्चसो वृथा विहि-
तायुषो जीवत, श्मशानपादपानिव पिशाचस्य दग्धभूत्या परुषीकृतान् राज-
वल्लभानुपसर्पत, विपरीतजिह्वाजनितमाधुर्यैरोष्ठमात्रप्रकटितरागै राजशुका-
लापैः शिशोरिव मुग्धविलोभ्यमानस्य, वेतालस्येव नरेन्द्रप्रभावाविष्टस्य न
किंचिन्नाचरत, चित्रधनुष इवालीकगुणाध्यारोपणैकक्रियानित्यनम्रस्य निर्वा-
णतेजस, समार्जनीसमुपार्जितरजसोऽवकरकूटस्येव निर्माल्यवाहिन, कफ-
विकारिण इव दिने दिने कटुकैरुद्वेज्यमानस्य, सौगतस्येवार्थशून्यविज्ञप्तिजनि-
तवैराग्यस्य काषायान्णमिलपत, निशास्यपि मातृबलिपिण्डस्येव दिक्षु विक्षि-
प्यमाणस्य, अशौचगतस्येव कुशयनजनितसमधिकतरदुःखवृत्ते, तुलायन्त्रस्येव
पञ्चाकृतगौरवस्य तोयार्थमपि नमत, अतिकूपणस्य शिरसा केवलेनासन्तुष्टस्य
वचसापि पादौ स्पृशत, निर्दयवेत्रिवेत्रताडनत्रस्तस्येव त्रपया त्यक्तस्य, दैन्य-
सङ्कोचितहृदयहृतावकाशयेवाहोपुरुषिकया परिवर्जितस्य, कुत्सितकर्माङ्गीकर-
णकुपितयेवोन्नत्या वियुक्तस्य, धनश्रद्धया क्लेशानुपार्जयत, स्ववृद्धिबुद्ध्याव-
मानं वर्धयतो मूढस्य, सत्यपि विविधकुसुमाधिवाससुरभिणि वने तृष्णाञ्जलि-
मुपरचयत, कुलपुत्रस्यापि कृतागस इव भीतभीतस्य समीपमुपसर्पत, दर्श-
नीयस्याप्यालेख्यकुसुमस्येव निष्फलजन्मन, विदुषोऽपि वैधेयस्येवापशब्दमु-
खस्य, शक्तिमतोऽपि श्वित्रिण इव सङ्कोचितकरयुगलस्य, समसमुत्कर्षेषु निर-
क्षिप्यमाणस्य, नीचसमीकरणेषु निरुच्छ्वासं म्रियमाणस्य, परिभवैस्त्वृणीकृतस्य,
दुःखानिलेनानिर्वृते, ज्वलतो भक्तस्याप्यभक्तस्य, निरुष्मण सन्तापयतो
बन्धून्विमानस्याप्यगतिकस्य, च्युतगौरवस्याप्यधस्ताद्गच्छत, नि सरवस्यापि
महामासविक्रयं कुर्वत, निर्मदस्याप्यस्वतन्त्रवृत्तेरयोगिनोऽपि ध्यानवशीकृता-
त्मन शय्योत्थाय प्रणमतो दग्धमुण्डस्य गोत्रविदूषकस्य नक्तदिनं नृत्यतो
मनस्विजनं हासयत, कुलाङ्गारस्य वशं दहत, नृपशो तृणेऽपि लब्धे कन्ध-
रामवनमयतः, जठरपरिपूरणमात्रप्रयोजनजन्मनो मांसपिण्डस्य गर्भरोगस्य

मातु ,अपुण्यानां कर्मणामाचरणाद्भूतकस्य किं प्रायश्चित्तम्, का प्रतिपत्तिक्रिया, क गतस्य शान्ति , कीदृश जीवितम्, क पुरुषाभिमान , किनामानो विलासा , कीदृशी भोगश्रद्धा, प्रबलपङ्क इव सर्वमधस्तान्नयति दारुणो दास-शब्द । वित्तदुच्छसितमुपयातुं तद्धन निधनमभवनिर्भूतेरस्तु तस्या नमो भगवद्भ्यस्तेभ्य सुखेभ्यस्तस्यायमङ्गलिरैश्वर्यस्य तिष्ठतु दूर एव सा श्री शिव स परिच्छद करोतु यदर्थमुत्तमाङ्ग गा गमिष्येति मुखप्रियरत क्लीब प्रति-नासमय कृमिरगण्यमानो नरक , पादरजोधूसरोत्तमाङ्गो जङ्गम पादपीठ , पुरकोकिल काकुकणितेषु, शिखी सुखकरकेकासु, स्तूलकूर्म क्रोडकपणेषु, श्वा नीचचाटुकरणेषु, वेणुर्मूर्च्छनासु, वेद्याकाय करणबन्धकेशेषु, पलाल सत्त्वशालिषु, कृकलास शिरोविडम्बनासु, जाह्नक आत्मसङ्कोचेनेषु, प्रतिपादक पादसवाहनासु, कन्दुक करतलताडनेषु, वीणादण्ड कोणामिघातेषु, वराक सेवकोऽपि मर्त्यमध्ये राजिलोऽपि वा भोगी गुलाकोऽपि वा कलम वर क्षणमपि कृता मानवता मानवता न भवती नमतो नमतस्त्रैलोक्याधिराज्योपभोगोऽपि मनस्विन । तदेवमभिनन्दितास्मदीयप्रणयो देवोऽपि दिवसैः कतिपर्यरेव परागत प्रागज्योतिषेश्वर इति करोतु चेतसि' इत्युक्त्वा तूष्णीमभूदचिराच्च नमस्कृत्य निर्जगाम ।

राजापि रजनीं ता कुमारदर्शनौत्सुक्यस्वीकृतहृदय समनैपीत् । आत्मा-पण हि महताममूलमन्त्रमय वशीकरणम् । प्रभाते च प्रभूत प्रतिप्राभृत प्रधानप्रतिद्वताधिष्ठित दत्त्वा हसवेग प्राहिणोत् । आत्मनापि तत् प्रभृति प्रयाणकैरनवरतैरभ्यमित्र प्रावर्तत । कदाचित्तु राज्यवर्धनभुजबलोपाजितम-शेष मालवराजसाधनमादायागत समीप एवावासित लेखहारकाङ्गण्डिमशृ-णोत् । श्रुत्वा चाभिनवीभूतभ्रातृशोकहुताशन कातरहृदयो बभूव मूर्च्छान्ध-कारमिव विवेशातिष्ठच्च समुत्सृष्टसकलव्यापार प्रतीहारनिवारणनिभृतनि श-ब्दपरिजने निजमन्दिरे सराजकपरिवारस्तदागमनमुदीक्षमाणो मुहूर्तम् ।

अथ भण्डिरेकेनेव वाजिना कतिपयकुलपुत्रपरिवृतो मलिनवासा रिपुश-रशत्यपूरितेन निखातबहुलोहकीलकपरिकररक्षितस्फुटनेनेव हृदयेन, हृदय-लम्बे स्वामिसत्कृतैरिव श्मश्रुमि श्रुच समुपदर्शयन्, दूरीकृतव्यायामशिथि-लभुजदण्डदोलायमानमङ्गलवलयैकशेषालङ्कृति , अनादरोपयुक्ताम्बूलविर-लरागेण शोकदहनदह्यमानस्य हृदयस्याङ्गारेणेव दीर्घनिश्वासवेगनिर्गतेनाधरेण शुष्यता, स्वामिविरहविधृतजीवितापराधवैलक्ष्यादिव बाष्पवारिपटलेन पटे-नेव प्रावृतवदन , विशन्निव दुर्बलीभूतै स्वाङ्गमपत्रपयाङ्गै , वमन्निव च व्यर्थीभूतभुजोष्माणमायतैर्निश्चितै , पातकीव, अपराधीव, द्रोहीव, मुषित

१ 'उपयातु निधन धनम्' ब २ 'गमित्यत्यशानुग्रहक्षमस्तपस्वी मुख-' ब
३ 'कृकलास सङ्कोचेनेषु' इत्येतत् 'नीचचाटुकरणेषु' इत्यस्यानन्तर ब-पुस्तके.
४ 'मानवताम्' ब.

न, उलित इव, यूथपतिपतनविषण्ण इव वेगदण्डवारण, सूर्यास्तमयनि-
श्रीक इव कमलाकर, दुर्योधननिधनदुर्मना इव द्रौणि, अपहृतख इव सा-
गररे राजद्वारमाजगाम । अवतीर्य च तुरङ्गमादवनतमुखो विवेश राजमन्द-
रम् । दूरादेव च चिमुक्ताक्रन्द पपात पादयो ।

अवनिपतिरपि दृष्ट्वा तमुत्थाय विरलै पदै प्रत्युद्गम्योत्थाप्य च गाढमुप-
गृह्य कण्ठे करुणमतिचिर रुरोद । शिथिलीभूतमन्युवेगश्च पुरेव पुनरागत्य
निजास्त्रे निपसाद । प्रथमप्रक्षालितमुखे च भण्डौ मुखमक्षालयत् । समति-
क्रान्ते च कियत्यपि काले भ्रातृमरणवृत्तान्तमप्राक्षीत् । अथाकथयच्च यथावृत्त-
मखिल भण्डि । अथ नरपतिस्तमुवाच—‘राज्यश्रीव्यतिकर क’ इति । स
पुनरवादीत्—‘देव, देवभूय गते देवे राज्यवर्धने गुप्तनाम्ना च गृहीते कुश-
स्थले देवी राज्यश्री परिभ्रश्य बन्धनाद्विन्ध्याटवी सपरिवारा प्रविष्टेति
लोकतो वार्तामशृणवम् । अन्वेष्टारस्तु ता प्रति प्रभूता प्रहिता जना नाद्यापि
निवर्तन्ते’ इति । तच्चाकर्ण्य भूपतिरब्रवीत्—‘किमन्यैरनुपदिमि यत्र सा
तत्र परित्यक्तान्यकृत्य स्वयमह यास्यामि । भवानपि कटकमादाय प्रवर्तता
गौडाभिमुखम् ।’ इत्युक्त्वा चोत्थाय स्नानभुवमगात् । कारितशोकश्मश्रुव-
पनकर्मणा च महाप्रतीहारभवनस्नातेन शारीरिकवसनकुसुमाङ्गरागालङ्कार-
प्रेषणप्रकटितप्रसादेन भण्डिना सार्धमभुक्त निनाय च तेनैव सह वासरम् ।

अथापरेद्युरुपस्थेव भण्डिभूपालमुपसृत्य व्यज्ञापयत्—‘पश्यतु देव श्रीरा-
ज्यवर्धनभुजबलार्जित साधन सपरिबर्ह मालवराजस्य’ इति । नरपतिना स
‘एव क्रियताम्’ इत्यभ्यनुज्ञातो दर्शयाम्बभूव । तद्यथा—अनवरतगलित-
मदमदिरामोदमुखरमधुकरजूटजटिलकरटपट्टपङ्क्तिगण्डान् गण्डशैलानिव ज-
ङ्गमान् गम्भीरगर्जितरवाञ्जलधरानिव महीमवतीर्णानुत्फुल्लससच्छदवनामो-
दमुखः शरद्विसानिव पुञ्जीभूताननेकसहस्रसख्यान्करिण, चारुचामीकर-
चित्रचामरमण्डलमनोहराश्च हरिणरहसो हरीन्, बालातपविसरवर्षिणा च
किरणैरनेकेन्द्रायुधीकृतदशदिशामलङ्काराणां विशेषान्, विस्मयकृत स्मरो-
न्मादितमालवीकुचपरिमलदुर्ललिताश्च निजज्योत्स्नापूरप्तावितदिगन्तानपि
तारान्हारान्, उड्डुपतिपादसञ्चयशुचीनि निजयशासीव बालव्यजनानि, जात-
रूपमयनाल च निवासपुण्डरीकमिव श्रिय श्वेतातपत्रम्, अप्सरस इव
बहुसप्सरससाहसानुरागावतीर्णा वारविलासिनी, सिंहासनशयनासन्दीप्र-
भृतीनि राज्योपकरणानि, कालायसनिगडनिश्चलीकृतचरणयुगल च सकल
मालवराजलोकमशेषाश्च ससंख्यालेख्यपत्रान् सालङ्कारापीडपीडान् कोषकल-
शान् । अथालोच्य तत्सर्वमवनिपाल स्वीकर्तुं यथाधिकारमादिक्षदध्यक्षान् ।
अन्यस्मिन्नाहनि ह्यै स्वसारमन्वेष्टुमुच्चाल विन्ध्याटवीमवाप च परिमितै-
रेव प्रयाणकैस्ताम् ।

अथ प्रविशन्द्रादेव दह्यमानषष्टिकबुसविसरविसारिविभावसुना वन्यधान्यबीजधानीना बूमेन धूसरिमाणमादधानै, शुष्कशाखासञ्चयरचितगोवाटवेष्टितविकटवटै, व्यापादितवत्सरूपकरोपरचितव्याप्रयञ्चै, अयन्त्रितवनपालहठह्रियमाणपरग्रासीणकाष्ठिककुठारै, गहनतरुषण्डनिर्मितचामुण्डामण्डपैर्वनप्रदेशै प्रकाश्यमानम्, अटवीप्रायप्रान्ततया कुटुम्बभरणाकुलै कुडालप्रायकृषिमि कृपीवलैरबलीवदैरवलङ्गिरुच्चभागभाषितेन भज्यमानभूरिशैलिखलक्षेत्रखण्डलकम्, अल्पावकाशैश्च कौशिलै कालायसैरिव कृष्णमृत्तिकाकटिनै स्थानस्थानस्थापितस्थानूत्थितस्थूलपल्लवै दुरुपगमश्यामाकप्ररुढिमिरलम्बुसबहुलैरविरहितकोकिलाक्षुपेर्विरलविरलै केदारै कृच्छ्रकृष्णमाणेर्नातिप्रभूतप्रवृत्तगतागताग्रहतभुवमुपक्षेत्रमुपरचितैरुच्चैर्मञ्जैश्च सूच्यमानश्चापदोपद्रवम्, दिशि दिशि च प्रतिमार्गैर्दुमकृताना पथिकपादप्रस्फोटनधूलिधूसरैर्नवपल्लवैर्लङ्घितच्छायायान्, अटवीसुलभसालकुसुमस्तम्बकाञ्चितनवखातकूपिकोपकण्ठप्रतिष्ठितनागस्फुटानामच्छिद्रकटकल्पितकुटीरकाणाम्, कुटिलकीटवेणीवेष्टयमानशकुशारशरावश्रेणीश्रितानामध्वगजनजग्धजम्बूफलास्थिशबलसमीपभुवामुद्धूलितधूलिकदम्बसाबकप्रकरपुलकिनीनाम्, कण्टकितकर्करीचक्राक्रान्तकाष्ठमञ्जिकामुषितवृषाम्, तिम्यचलशीतलसिकतिलकलशीशमितश्रमाणामाश्यानशैवलश्यामलितालिञ्जराजयमानजलजडिन्नामुदकुम्भाकृष्टपाटलशर्कराशकलशिशिरीकृतदिशाम्, घटमुखवटितकटहारपाटलापुष्पपुटानाम्, शीकरपुलकितपल्लवपूलीपाल्यमानशोष्यसरसशिशुसहकारफलजूटीजटिलैर्स्थाणूनाम्, विश्राम्यत्कार्पटिकपेटकपरिपाटीपीयमानपयसामटवीप्रवेशप्रपाणा शैलेन त्याजयन्तमिव म्रैष्ममुष्माण कचिदन्यत्र ग्राहयन्तमिवाङ्गारीयदारुसंग्रहदाहिमि व्योकारै, सर्वैतश्च प्रातिवेश्यविषयवासिना समासन्नग्रामैर्गृहस्थापितस्थविरपरिपाल्यमानपाथेयस्थगितेन कृतदारुणदारुव्यायामयोग्याङ्गाभ्यङ्गेन स्कन्धाध्यासितकठोरकुठारकण्ठलम्बमानप्रातराशपुटेन पाटच्चरप्रत्यवायप्रतिपन्नपटच्चरेण कालवेत्रकत्रिगुणव्रततिवलयपाशप्रथितग्रीवाग्रथितै पत्रवीटावृतमुखै पीतकूटैरूढवारिणा पुर सरवलद्वलीवर्दयुगसरेण नैकटिककुटुम्बकलोकेन काष्ठसंग्रहार्थमटवीं प्रविशता, श्वापदव्यधनव्यवधानबहलीसमारोपितकुटीकृतकृतपाशैश्च गृहीतमृगतन्तुतग्रीजालवलयवागुरै बहिर्व्याधैर्विचरद्भिः, अंसावसक्तवीतसव्यालम्बमानबालपाशिकैश्च संगृहीतग्राहकक्रकरकपिञ्जलादिपञ्जरकै शाकुनिकै सञ्चरद्भिः, च्युतलासकलेशलिसलतावधूलद्वालम्पटाना च पेटकैः पाशिकशिशूनामटद्भिः, तृणस्तम्बान्तरिततित्तिरितरलायमानकौलेयककुलचाटुकारैश्च विहगमृगयां मृगयुयुवभिः क्रीडद्भिः, परिणतचक्रवाककण्ठकषायरुचां शीघ्रव्याना वल्कलाना

१ 'रोषाविष्टगोपालकल्पितव्याघ्र-' ब २ 'यञ्चित' अ-क ३ 'भूरिखिलक्षेत्र' ब
४ 'कापिलै-' अ ५ 'वनपल्लवै' ब. ६ 'स्थूणानाम्' ब ७ 'ग्रामगृहस्थगृह' ब.
८ 'सचरद्भिश्चतच्युत' ब

कलापान्, नातिचिरोद्धताना च धातुत्विषा धातुकीकुसुमाना गोणीरगणिता
पिबव्यानां चातसीगणपट्टमूलकाना पुष्कलान्सम्भारान्, भाराश्च मधुनो मा-
क्षिकस्य मयूराङ्गजस्याङ्किष्टमधूच्छिष्टचक्रमालाना लम्बमानलामज्जकैजटजटा-
नामपत्त्वचां खदिरकाष्ठाना कुष्ठस्य कठोरकेशरिसटाभारबभ्रुणश्च रोध्रस्य
भूयसो भारकान् लोकेनादाय व्रजता प्रविचितिविधिवनफलपूरितपिटकम-
स्तकामिश्राभ्यर्णग्रामगत्वरीमिस्त्वरमाणाभिर्विक्रयचिन्ताव्यग्राभिर्ग्रामेयिकामि-
व्यासदिगन्तरम्, इतस्ततश्च युक्तशूरशकुरशाकराणा पुराणपासूत्किरकरीषकू-
टवाहिनीना धूर्गतधूलिधूसरसैरिक्केसरोषस्वरसार्यमाणाना सक्रीडच्चटुलचक्रवी-
त्कारिणीना शकटश्रेणीनां सम्पातै सम्पाद्यमानदुर्बलोर्वीवरिक्षक्षेत्रसस्कारम्,
आरक्षक्षिसक्षिप्रदान्तवाहकदण्डोड्डीयमानहरिणहेलालक्षिततुङ्गवैणववृत्तिभिश्च
निखातगौरकरङ्कशङ्कुशङ्कितशशकशकलिततुङ्गशुङ्गै प्रयत्नप्रभृतविशङ्कटवित-
पैर्वाटैरक्षवैर्बहुभि इयामायमानोपकण्ठम्, अतिविप्रकृष्टान्तरैर्मरकतस्निग्ध-
खुहावाटवेष्टितै कार्मुककर्मण्यवशविटपसङ्कटै कण्टकितकरञ्जराजितुप्प्रवेष्ट्यै
उरुबूकवचावङ्गकसुरससूरणशिमुग्रन्थिपर्णगवेधुकागर्मुद्गुल्मगहनगृहवाटिकै,
निखातोच्चकाष्ठारोपितकाष्ठालुकलताप्रतानविहितच्छायै, पारमण्डलबदरीम-
ण्डपकतलनिखातखादिरकीलबद्धवत्सरूपै, कथमपि कुक्कुटरटितानुमीयमान-
संनिवेशैरङ्गनैगस्तिस्तम्बतलविरचितक्षिप्रपक्षिपूपिकावापिकैर्विकीर्णबदरपाट-
लपटलै, वेणुपोटदलनलशरमयवृत्तिविहितमितिभि, किंशुकरोचनारचितम-
ण्डलमण्डपबल्वजबद्धाङ्गराराशिमि, शाल्मलिफलत्लसञ्चयबहुलै, संनिहि-
तनलशालिशालूकखण्डकुमुदबीजवेणुतण्डुलै, सङ्गृहीतमालबीजै, भस्ममलि-
नम्लानकाश्मर्यैकूटव्याघ्रतकटैराश्यानराजादनमदनफलस्फीतैर्मधूकासवमघ-
प्रायै, कुसुम्भकुम्भगण्डकुसुलैरविरहितराजमाषत्रपुषककटिकाकूष्माण्डालाबु-
बीजै, पोष्यमाणवनविडालमालुधाननकुलशालिजातजातकादिभिरटवीकुटु-
म्बिना गृहैरुपेत वनग्रामक ददर्श तत्रैव चावसदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते छत्रलब्धिर्नाम

सप्तम उच्छ्वासः ।

१ 'लामज्जकमुज्जटक' ब २ 'सैरिम' अ-क. ३ 'अङ्गनाशस्तिस्तम्भ क्षिप्रपूपिका
अ-क ४ 'पोटपटलनलकलितशरमय' ब ५ 'तत्रैव च त दिवसमत्यवाहयत' ब ६ '०कृते
हर्षचरिते सप्तम' क, 'इति श्रीमहाकविचक्रचूडामणिश्रीबाणभट्टविरचिते श्रीहर्षचरिते
महाकाव्ये छत्रलब्धिर्नाम सप्तम उच्छ्वास सम्पूर्ण' ब

अष्टम उच्छ्वासः ।

सहसा सम्पादयता मनोरथप्रार्थितानि वस्तूनि ।

दैवेनापि क्रियते भव्यानां पूर्वसेवेव ॥ १ ॥

विद्वज्जनसम्पर्को नष्टेष्टज्ञातिदर्शनाभ्युदय ।

कस्य न सुखाय भवने भवति महारत्नलाभश्च ॥ २ ॥

अथापरेद्युस्थाय पार्थिवस्तस्माद्ग्रामकान्निर्गत्य विवेश विन्ध्याटवीम् । आट
च तस्यामितश्चेतश्च सुबहून्दिवसान् । एकदा तु भूपतेर्भ्रमत एवाटविकसाम
न्तशरभकेतो सूनुर्व्याघ्रकेतुर्नाम कुतोऽपि कज्जलश्यामलश्यामलतावलयेना-
धिललाटमुच्चैः कृतमौलिवन्धम्, अन्धकारिणीमकारणभुवा भ्रुकुटिभङ्गेन
त्रिशाखेन त्रियामामिव साहससहचारिणी ललाटस्थलीं सत्रा समुद्रहन्तम्,
अवतसितैकशुरुपक्षकप्रभाहरितायमानेन पिनद्धकाचरकाचमणिकर्णिकेन
श्रवणेन शोभमानम्, किञ्चिच्चुल्लस्य प्रविरलपद्मणश्चक्षुष सहजेन रागरोचिषा
रसायनरसोपयुक्त तारक्षव क्षतजमिव क्षरन्तम्, अवनाटनासिकम्, चिपि-
टाधरम्, चिकिनचिबुकम्, अहीनहनूकटरूपोलकूटास्थिपर्यन्तमीषदवाग्रनी
वाबन्धम्, स्कन्नस्कन्धार्धभागम्, अनवरतकोदण्डकुण्डलीकरणकर्कशव्या-
यामविस्तारितेनासलेनोरसा ह्यन्तमिव तटशिलाप्रथिमान विन्ध्यगिरे, अज-
गरगरीयसा च भुजयुगलेन लघयन्त तुहिनशैलशालद्रुमाणां द्राविमाणम्,
वराहबालवलितवन्धनाभिर्नागदमनजूटिकावाटिकाभिर्जटिलीकृतपृष्ठे प्रकोष्ठे
प्रतिष्ठागत गोदन्तमणिचित्र त्रापुष वलय बिभ्राणम्, अनुदिदलमपि तुण्डिभम्,
अहीरमणीचर्मनिर्मितपट्टिकयोश्चित्रचित्रकत्वक्कारकितपरिवारया सङ्कुञ्जाजि-
नजालकितया शृङ्गमयमसृणमुष्टिभागभास्वरया पारदरसलेशलितसमस्तम-
स्तकया कृपाण्या करालितविसङ्कटकटिप्रदेशम्, प्रथमयौवनोल्लिख्यमानमध्य-
भागभ्रष्टमासभरिताविव स्थवीयसावूरुदण्डौ दधतम्, अचैष्ठभल्लचर्ममयेन
भल्लीप्रायप्रभृतशरभृता शबलशार्दूलचर्मपट्टपीडितेनालिकुलकालकम्बललोम्ना
पृष्ठभागभाजा भस्त्राभरणेन पल्लवितमिव काश्यपमुपदर्शयन्तम्, उत्तरत्रिभा-
गोत्तसितचाषपिच्छचारुशिखरे खदिरजटानिर्माणे खरप्राणे प्रचुरमयूरपित्तपत्र-
लताचित्रितत्वचि त्वचिसारगुरुणि वामस्कन्धाध्यासितधनुषि दोषि लम्बमा-
नेनावाक्शिरसा शितशरकृतैकनलकविवरप्रवेशितेरजङ्गाजनितस्वस्तिकबन्धेन
बन्धूकलोहितरुधिरराजिरञ्जितप्राणवल्मेना वपुर्विततिव्यक्तविभाव्यमानकोम-
लक्रोडरोमशुक्लिना शशेन शिताटनीशिखाग्रग्रथितप्रीवेण चापावृतचञ्चलानता-
अतालुना तिच्चिरिणा वर्णकमुष्टिमिव मृगयाया दर्शयन्तम्, विषमविषदूषि-
तवदनेन च विकर्णेन कृष्णाहिनेव मूलगृहीतेन व्यग्रदक्षिणकराग्रम्, जङ्गममिव

गिरितटतमालपादपम्, यन्मोह्लिखितमश्मसारस्तम्भमिव भ्रमन्तम्, अक्षन-
शिलाच्छेदमिव चलन्तम्, अयं सारमिव गिरेर्विन्ध्यस्य गलन्तम्, पौकल
करिकुलानाम्, कालपाशं कुरङ्गयूथानाम्, धूमकेतुं मृगराजचक्राणाम्, महा-
नवमीमहं महिषमण्डलानाम्, हृदयमिव हिंसायां, फलमिव पापस्य, कार-
णमिव कलिकालस्य, कामुकमिव कालरात्रे, शबरयुवानमादायाजगाम ।
दूरे च स्थापयित्वा विज्ञापयाबभूव—‘देव, सर्वस्यास्य विन्ध्यस्य स्वामी सर्व-
पल्लीपतीनां प्राग्रहरं शबरसेनापतिर्भूकम्पो नाम । तस्यायं निर्घातनामा स्व-
स्तीयः सकलस्यास्य विन्ध्यकान्तारारण्यस्य पर्णानामप्यभिज्ञः किमुत प्रदेशा-
नाम् । एनं पृच्छतु देव योग्योऽयमाज्ञा कर्तुम् ।’ इति कथिते च निर्घातस्तु
क्षितितलनिहितमौलिं प्रणाममकरोदुपनिन्ये च तित्तिरिणा सह शशोपाय-
नम् । अवनपतिस्तु संमानयन्स्वयमेव तमप्राक्षीत्—अङ्ग, अभिज्ञा यूय-
मस्य सर्वस्योद्देशस्य । विहारशीलाश्च दिवसेष्वेतेषु भवन्तः । सेनापतेर्वान्यस्य
वा तदनुजीविनः कस्यचिदुदाररूपा नार्यागता भवेदृशंनगोचरम्’ इति ।

निर्घातस्तु भूपालालापनप्रसादेनात्मानं बहुमन्यमानं प्रणनामं दर्शिता-
दरं च व्यज्ञापयत्—‘देव प्रायेणात्र हरिण्योऽपि नापरिगताः सञ्चरन्ति सेना-
पते कुत एव नार्यो नाप्येवरूपा काचिदबलाः । तथापि देवादेशादिदानीम-
न्वेषणं प्रति प्रतिदिनमनन्यकृत्यै क्रियते यत् । इतश्चार्धगव्यूतिमात्रं एव
मुनिमहिते महति महीधरमालामूलरुहिं महीरुहां षण्डे पिण्डपातीं प्रभूतान्ते-
वास्तिपरिबृत्तं पाराशरीं दिवाकरमित्रनामां गिरिनदीमाश्रित्य प्रतिवसति स
यदि विन्देद्द्वार्ताम्’ इति । तच्छ्रुत्वा नरपतिरचिन्तयत्—‘श्रूयते हि तत्रभवत्
सुगृहीतनाम्नः स्वर्गतस्य ग्रहवर्मणो बालमित्रं मैत्रायणीयस्वर्यं विहाय ब्राह्म-
णायनो विद्वानुत्पन्नसमाधिं सौगते मते युवैव कापायाणि गृहीतवानिति ।
प्रायशश्च जनस्य जनयति सुहृदपि दृष्टो भृशमाश्वासम् । अभिगमनीयाश्च गुणा
सर्वस्य । कस्य न प्रतीक्ष्यो मुनिभावः । भगवती वैधेयेऽपि धर्मेगृहिणीं गरि-
माणमापादयति प्रव्रज्या किं पुनः सकलजनमनोमुषि विदुषि जने । यतो न
कुतूहलि हृदयमभूत्सततमस्य दर्शनं प्रति प्रासङ्गिकमेवेदमापतितमतिकल्याण
पश्यामः प्रयत्नप्रार्थितदर्शनं जनम्’ इति । प्रकाशं चाब्रवीत्—‘अङ्ग, समु-
पदिश तमुद्देशं यत्रास्ते स पिण्डपाती’ इति । एवमुक्त्वा च तेनैवोपदिश्य-
मानवत्त्वां प्रावर्तत गन्तुम् ।

अथ क्रमेण गच्छत एव तस्य अनवकेशिनः, कुञ्जालितकर्णिकाराः, प्रसुर-
चम्पकाः, स्फीतफलेग्रहयः, फलभरभरितनमेरवः, नीलदलनलदनागिकेल-
निकराः, हरिकेसरसरलपरिकराः, कोरकनिकुरम्बरोमाञ्चितकुरबकराजयः,
रक्तशोकपल्लवलावण्यलिप्यमानदशदिशः, प्रविकसितकेसररजोविसरबैध-
मानवासरधूसरिमाणः, स्वरजसिकतिलतिलकतलाः, प्रविचलितहिङ्गवः,

प्रचुरपूगफला, प्रसवपूगपिङ्गलप्रियङ्गव, परागपिञ्जरितमञ्जरीपुष्पमानम-
धुपमञ्जुशिञ्जाजनितजनमुद, मदमलमेचकितमुचुकुन्दस्कन्धकाण्डकध्यमा-
ननि शङ्ककरिकरटकण्डूतय, उड्डीयमाननि शङ्कचटुलकृष्णशारशावसरुलशा-
ङ्गलसुभगभूमय, तम, कालतमतमालमालामीलितातपा, स्तवकदन्तुरित-
देवदारव, तरलताम्बूलीस्तम्बजालकितजम्बूजम्बीरवीथय, कुसुमरजोधव-
लधूलीकदम्बचक्रचुम्बितव्योमान, बहलमधुमोक्षोक्षितक्षितय, परिमलव-
टितप्राणतृप्तय, कतिपयदिवसप्रसूतकुट्टीकुटीकृतकुटजकोटरा, चटकास-
ञ्चार्यमाणवाचाटचाटकेरक्रियमाणचाटव, सहचरीचारणचञ्चुरचकोरचञ्चव,
निर्भयभूरिभुरुण्डभुज्यमानपाककपिलपीलव, सदाफलकदफलफलविशसन-
नि शूकशुकशकुन्तशतितशलाटव, शैलेयसुकुमारशिलातलमुखशयितशश-
शिशव, शेफालिकाशिफाविवरविस्त्रब्धविवर्तमानगौधेराशय, निरातङ्क-
रङ्गव, निराकुलनकुलकुलकेलय, कलकोकिलकुलकवलितकलिकोट्टमा, स-
हकारारामरोमन्थायमानचमूर्यूथा, यथासुखनिषण्णनीलाण्डजमण्डला, नि-
र्विकारवृकविलोक्यमानपोतपीतगवयधेनव, श्रवणहारिसनीडगिरिनितम्बनि-
शैरनिनादनिद्रानन्दमन्दायमानकरिकुलकर्णतालदुन्दुभय, समासन्नकिञ्चरी-
गीतरवरसमानरुख, प्रमुदिततरतरक्षव क्षतहरितहरिद्रावरज्यमाननववरा-
हपोतपोत्रवल्य, गुआकुञ्जुगुञ्जाहका, जातीफलकसुसशालिजातकवल्य,
दशनकुपितकपिपोतपेटकपाटितपाटलमुखकीटपुटका, लकुचलम्पटगोलाङ्गुल-
लङ्घ्यमानलवल्य, बद्धवालुकालवालवलया, कुटिलकुटावलवलितवेगगि-
रिनदिकान्नोत्स, निबिडशाखाकाण्डलम्बमानकमण्डलव, सूत्रशिक्ष्यासक-
रिक्तभिक्षाकपालपल्लवितलतामण्डपा, निकटकुटीकृतपाटलमुद्राचैत्यकमूर्तय,
चीवराम्बररागकपायोदकदूषितोद्देश, मेघमया इव कृतशिखण्डिङ्गुलशोला-
हला, वेदमया इवापरिमितशाखामेदगहना, माणिक्यमया इव महानील-
तनव, तिमिरमया इव सकलजननयनमुष, यामुना इवोर्ध्वीकृतमहाहृदा,
मरकतमणिश्यामला क्रीडापर्वतका इव वसन्तस्य, अञ्जनाचला इव पल्ल-
विता, तनया इवाटवीजाता विन्ध्यस्य, पातालान्धकाराराशय इव भित्त्वा
भुवमुत्थिता, प्रतिप्रवेशका इव वर्षावासरानाम्, अंशावतारा इव कृष्णरौ-
श्रीणाम्, इन्द्रनीलमया प्रासादा इव वनदेवतानाम्, पुरस्ताद्दर्शनपथमव-
तेरुस्तरव. ।

ततो नरपतेरभवन्मनस्यदूरवर्तिना खलु भवितव्य भदन्तेनेति । अवतीर्य
च गिरिसरिति समुपस्पृश्य युगपद्विश्रामसमयसमुन्मुक्तदेषावौपबधिरिकृता-
टवीगहनामक्षिजेव प्रदेष्टे स्थापयित्वा वाजिसेनामवलम्ब्य च तपस्विजन-
दर्शनोचितं विनयं हृदयेन दक्षिणेन च हस्तेन माधवगुप्तमंसे विरलैरेव राज-
भिरनुगम्यमानध्वराभ्यामेव प्रावर्तत गन्तुम् ।

अथ तेषां तरुणां मध्ये नानादेशीयैः स्थानस्थानेषु स्थाणूलाश्रितैः शिलात-
लेषूपविष्टैर्लताभवनान्यध्यावसद्गिररण्यानीनिकुञ्जेषु निलीनैर्विटपच्छायासु नि-
षण्णैस्तस्मूलानि निषेवमाणैर्वीतरागैराहृतैर्मैस्करिभिः श्वेतपटैः पाण्डुरभिभ्रुभि-
र्भागवतैर्वर्णिभिः केशलुञ्जनैः कापिलैर्जनैर्लोकायतिकैः काणादैरौपनिषदैरैश्वरका-
रणिकैः कारन्धभिर्मिर्धर्मशास्त्रिभिः पौराणिकैः सासतन्तवैः शैवैः शाब्दे पाञ्च-
रात्रिकैरन्यैश्च स्वान्स्वान्सिद्धान्तान्शृण्वद्गिरमियुक्तैश्चिन्तयद्भिश्च प्रत्युच्चरद्भिश्च
संशयानैश्च निश्चिन्वद्भिश्च व्युत्पादयद्भिश्च विवदमानैश्चाभ्यस्यद्भिश्च व्याचक्षा-
णैश्च शिष्यतां प्रतिपन्नैर्दूरादेवावेद्यमानम्, अतिविनीतैः कपिभिरपि चैत्यकर्म
कुर्वाणैस्त्रिसरणपरैः परमोपासकैः शुक्रैरपि शाक्यशासनकुशलैः कोश समु-
पदिशद्भिः शिक्षापदोपदेशदोषोपशमशालिनीभिः शारिकाभिरपि धर्मदेशनां
दर्शयन्तीभिरनवरतश्रवणगृहीतालोकैः कौशिकैरपि बोधिसत्त्वजातकानि जपद्भि-
र्जातसौगतशीलशीतलस्वभावाः शार्दूलैरप्यमासाशिभिरुपास्यमानम्, आसनो-
पान्तोपविष्टविस्वब्धानेककेसरिशिवकतया मुनिपरमेश्वरमकृत्रिम इव सिंहात्मने
निषण्णम्, उपशममिव पिबद्भिर्वनहरिणैर्जिह्वालताभिरुपलिङ्ग्यमानपादप-
ल्लवम्, वामकरतलनिविष्टेन नीवारमश्रुता पारावतपोतेन कर्णात्पलेनेव प्रिया
मैत्रीं प्रसादयन्तम्, इतरकरकिसलयनखमयूखलेखाभिर्जनितजनव्यामोहम्,
उड्डीव मयूर मरकतमणिकरकमिव वारिधाराभिः पूरयन्तम्, इतस्ततः
पिपीलिकश्रेणीनां श्यामाकतण्डुलकणान्स्वयमेव किरन्तम्, अरुणेन चीवरपट-
लेन झदीयसा सवीतम्, वहलबालातपानुलिसमिव पौरन्दर दिग्भागमु-
ल्लिखितपद्मरागप्रभाप्रतिमया रक्तावदातया देहप्रभया पाटलीकृतानां का-
षायग्रहणमिव दिशामप्युपदिशन्तम्, अनौद्धत्यादधोमुखेन मन्दमुकुलितकु-
मुदाकारेण स्निग्धधवलप्रसन्नेन चक्षुषा जनक्षुण्णक्षुद्रजन्तुजीवनार्थममृतमिव
वर्षन्तम्, सर्वशास्त्राक्षरपरमाणुभिरिव निर्मितं परमसौगतमप्यवलोकितेश्वरम्,
अस्वलितमपि तपसि लग्नम्, आलोकमिव यथावस्थितसकलपदार्थप्रकाशकं
दर्शनार्थिनाम्, सुगतस्याप्यभिगमनीयमिव, धर्मस्याप्याराधनीयमिव, प्रसाद-
स्यापि प्रसादनीयमिव, मानस्यापि माननीयमिव, वन्द्यत्वस्यापि वन्दनीय-
मिव, आत्मनोऽपि स्पृहणीयमिव ध्यानस्यापि ध्येयमिव, ज्ञानस्यापि ज्ञेय-
मिव, जन्मं जपस्य, नेमि नियमस्य, तत्त्व तपस्य, शरीर शौचस्य, कोश
कुशलस्य, वेश्म विश्वासस्य, सर्वस्व सद्बुत्ततार्या, दाक्ष्य दाक्षिण्यस्य, पार
परानुकम्पायाः, निर्वृति सुखस्य, मध्यमे वचसि वर्तमान दिवाकरमित्रम-
द्राक्षीत् । अनिप्रशान्तगम्भीराकारारोपितबहुमानश्च सादर दूरादेव सम
शिरसा मनसा वचसा च ववन्दे ।

दिवाकरमित्रस्तु मैत्रीमय प्रकृत्या विद्देशतस्तेनापरेणादृष्टपूर्वेणामानुष-

१ 'आत्मनोऽपि ज्ञेयमिव' इत्येतज्जास्ति अ-क पुस्तकयो २ 'जन्म यनस्य' अ-क
३ 'सद्बुत्तम्' अ-क ४ 'सद्बुत्ततायाः, सर्वस्व सर्वज्ञताया' अ-क

लोकोचितेन सर्वाभिभाविना महानुभावाभोगभाजा आजिष्णुना भूपतेर-
प्राकृतेनाकारविशेषेण तेन चाभिजात्यप्रकाशकेन गरीयसा प्रश्रयेण चाह्ला-
दितश्चक्षुषि च चेतसि च युगपदग्रहीत् । वीरस्वभावोऽपि च सम्पादित-
ससंभ्रमाभ्युत्थान सङ्कलय्य किञ्चिदुद्गमनकेन विलोल विलम्बमान वामा-
साक्षीवरपटान्तमुत्क्षिप्यानेकाभयदानदीक्षादक्षिणो दक्षिण महापुरुषलक्षण-
लेखाप्रशस्त हस्त स्निग्धमधुरया वाचा सगौरवमारोग्यदानेन राजानमन्व-
ग्रहीत् । अभयनन्दश्च स्वागतगिरा गुरुमिवाभ्यागत बहु मन्यमान स्वेना-
सनेनाध्वमत्रेति निमग्नयांचक्रे । पार्श्वे स्थित च शिष्यमब्रवीत्—‘आयुष्मन्,
उपानय कमण्डलुना पादोदकम्’ इति । राजा त्वचिन्तयत्—‘अलोह
खलु सयमनपाश सौजन्यमभिजातानाम् । स्थाने खलु तत्रभवान्गुणानु-
रागी ग्रहवर्मा बहुशो वर्णितवानस्य गुणान्’ इति । प्रकाश चाबभाषे—
‘भगवन्, दर्शनपुण्यानुगृहीतस्य मम पुनरुक्त इवायमार्यप्रयुक्त. प्रतिभात्य-
नुग्रह । चक्षुष्ममाणप्रसादस्वीकृतस्य च परकरणमिवासनादिदानोपचार-
चेष्टितम् । अतिभूमिभूमिरेवासन भवादृशा पुर सम्भाषणामृतामिषेकप्र-
क्षालितसकलवपुषश्च मे प्रदेशवृत्ति । पाद्यमप्यपार्थक्यम् । आसता भवन्तो
प्रयासुखम् । आसीनोऽहम्’ इत्यभिधाय क्षितावेवोपाविशत् ।

‘अलंकारो हि परमार्थतः प्रभवता प्रश्रयातिशयः, रत्नादिकस्तु शिला-
भार’ इत्याकलय्य पुनः पुनरभ्यर्ध्यमानोऽपि यदा न प्रत्यपद्यत पार्थिवो
वचनं तदा स्वमेवासनं पुनरपि भेजे भदन्तः । भूपतिमुखनलिननिहितनि-
भृतनयनयुगलनिगडनिश्चलीकृतहृदयश्च स्थित्वा कांचित्कालकला कलिकाल-
कल्मषकालुष्यमिव क्षालयन्नमलामिर्दन्तमयूखमालामिर्मूलफलाभ्यवहारस-
म्भवमुद्गमश्चिव च परिमलसुभग विकचकुसुमपटलपाण्डुर लतावनमवा-
दीत्—‘अद्यप्रभृति न केवलमयमनिन्द्यो वन्द्योऽपि प्रकाशितसत्सार स-
सारः । किं नाम नालोक्यते जीवद्भिरद्भुतं येन रूपमचिन्तितोपनतमिदं
दृक्पथमुपगतम् । एवविधैरनुमीयन्ते जन्मान्तरावस्थितसुकृतानि हृदयो-
त्सवैः । इहापि जन्मनि दत्तमेवास्माकममुना तपःक्लेशेन फलमसुलभदर्शनं
दर्शयता देवानां प्रियम् । आ तृप्ते पीतममृतमीक्षणाभ्याम् । जातं निरु-
त्कण्ठमानसं निवृत्तिसुखस्य । महद्भिः पुण्यैर्विना न विश्राम्यन्ति सज्जने
त्वादृशि दृशः । सुदिवसः स यस्मिञ्जातोऽस्ति । सा सुजाता जननी या सकल-
जीवलोकजीवितजनकमजनयदायुष्मन्तम् । पुण्यवन्ति पुण्यान्यपि तानि
त्रेपामसि परिणामः । सुकृततपसस्ते परमाणवो ये तव परिगृहीतसर्वाव-
यवाः । तत्सुभगं सौभाग्यमाश्रितोऽस्ति येन । भव्यं स पुरुषभावो भवत्य-
वस्थितो यः । यत्सत्यं मुमुक्षोरपि मे पुण्यभाजमालोक्य पुनः श्रद्धा जाता
मनुजजन्मनि । नेच्छद्भिरप्यस्मामिर्दृष्टं कुसुमायुधः । कृतार्थमद्य चक्षुर्वनदेव-

तानाम् । अद्य सफलं जन्म वनपादपानां येषामसि गतो गोचरम् । अमृत-
मयस्य भवतो वचसा माधुर्यं कार्यमेव । अस्य त्वीदृशे शैशवे विनयस्यो-
पाध्याय ध्यायन्नपि न सम्भावयामि । भुवि सर्वथा शून्य आसीदजाते
दीर्घायुषि गुणग्राम । धन्य स भूभृद्यस्य वशे मणिरिव मुक्तामय सम्भू-
तोऽसि । एवविधस्य च पुण्यवत् कथंचित्प्राप्तस्य केन प्रिय समाचराम
इति पारिप्लव चेतो न । सकलवनचरसार्थसाधारणस्य कन्दमूलफलस्य
गिरिसरिदम्भसो वा के वयम् । अपरोपकरणीकृतस्तु कायकलिरयमस्मा-
कम् । सर्वस्वमवशिष्टमिष्टातिथ्याय । स्वायत्ताश्च विद्यन्ते विद्याविन्दव
कतिचित् । उपयोग तु न प्रीतिर्विचारयति । यदि च नोपरुणद्धि कश्चित्का-
र्यलवमरक्षणीयाक्षर वा कथनीय तत्कथयतु भवान्श्रोतुमभिलषति हृदय
सर्वमिदं न । केन कृत्यातिभारेण भव्यो भूषितवान्भूमिमेतामभ्रमणयो-
ग्याम् । कियदवधिर्वीय शून्याटवीपर्यटनक्लेश कल्याणराशे । कस्माच्च
सन्तस्तरूपेव ते तनुरियमसन्तापार्हा विभाव्यते' इति ।

राजा तु सादरतरमब्रवीत्—‘आर्य, दर्शितसंभ्रमेणानेन मधुरसविसर-
ममृतमिव हृदयधृतिकरमनवरत वर्षता वचसैव ते सर्वमनुष्ठितम् । धन्यो-
ऽस्मि यदेवमभ्यर्हितमनुपचरणीयमपि मान्यो मन्यते माम् । अस्य च महा-
वनभ्रमणपरिक्लेशस्य कारणमवधारयतु मतिमान् । मम हि विनष्टनिखिले-
ष्टबन्धोर्जीवितानुबन्धस्य निबन्धनमेकैव यवीयसी स्वसावशेषौ । सापि
भर्तुर्वियोगाद्वैरिपरिभवभयाङ्गमन्ती कथमपि विन्ध्यवनमिदम्, अशुभशबरब-
लबहुलम्, अगणितगजकुलकलिलम्, अपरिमितमृगपतिशरभयम्, उरुमहि-
षमुषितपथिकगमनम्, अतिनिशितशरकुशपरुषम्, अवटशतविषममविशत् ।
अर्तस्तामन्वेष्टु वयमनिशं निशिनिति च सततमिमामटवीमटाम । न चैनामा-
सादयाम । कथयतु च गुरुरपि यदि कदाचित्कुतश्चिद्द्वने चरत श्रुतिपथमुप-
गता तद्द्वार्ता' इति ।

अथ तच्छ्रुत्वा जातोद्वेग इव भदन्त पुनरभ्यधात्—‘धीमन्, न खलु
कश्चिदेवरूपो वृत्तान्तोऽस्मान्भ्युपगतवान् । अभाजनं हि वयमीदृशानां
प्रियाख्यानोपायनानां भवताम् ।' इत्येवं भाषमाण एव तस्मिन्नकस्मादाग-
त्यापर शमिति वयसि वर्तमान सभ्रान्तरूप इव पुरस्तादुपरचिताञ्जलिर्जा-
तकरुण प्रक्षरितचक्षुर्भिक्षुरभाषत—‘भगवन्भदन्त, महत्करुण वर्तते ।
बालैव बलवद्भयसनाभिभूता भूतपूर्वापि कल्याणरूपा स्त्री शोकवेगविवशा
वैश्वानर विशति । सम्भावयतु तामप्रोषितप्राणा भगवान् । अभ्युपपद्यतां
समुचितै समाश्वासनै । अनुपरतपूर्वं कृमिकीटमपि दु खित दयाराशेसार्यस्य
गोचरगतम्' इति ।

१ 'सार्थासाधारणस्य' ब. २ 'विसर धृतमिव हृदय' ब ३ 'अवशेषात्' ब ४ 'अयो-
गादतस्ताम्' ब. ५ 'भवतम्' ब

राजा तु जातानुजाशङ्क सोढ्यास्त्रेहाच्चान्तर्द्वेत इव दुःखेन दोदूयमान-
हृदय कथमपि गद्गदिकागृहीतकण्ठो विकलवाग्बाष्पायमाणदृष्टि पप्रच्छ—
“पाराशरिन्, कियदूरे सा योषिदेवजातीया जीवेद्वा कालमेतावन्तमिति ।
पृष्ट्वा वा त्वया ‘कासि, कस्यासि, कुतोऽसि, किमर्थं वनमिदमभ्युपगतासि,
विशसि च किंनिमित्तमनलम्’ इत्यादित प्रभृति कात्स्न्येन कथ्यमानमिच्छामि
श्रोतु कथमार्थस्य गता गोचरमाकारतो वा कीदृशी” इति ।

तथाभिहितस्तु भूभुजा भिक्षुराचक्षे—‘महाभाग, श्रूयताम् । अहं हि
प्रत्यूषस्येवाद्य वन्दित्वा भगवन्तमनेनैव गिरिन्दीरोधसा सैकतसुकुमा-
रेण यदृच्छया विहृतवानतिदूरम् । एकस्मिन् वनलतागहने गिरिन्दीसमीप-
भाजि भ्रमरीणामिव हिमहतकमलाकरकातराणां रसित सार्थमाणानामति-
तारतानवर्तिनीनां वीर्णातन्त्रीणामिव झाकारमेकतानं नारीणां रुदितमष्टतिक-
रमतिकरुणमाकर्णितवानसि । समुपजातकृपश्च गतोऽसि तं प्रदेशम् ।
दृष्टवानसि च दृषत्खण्डखण्डिताङ्गुलिगलल्लोहितेन च पार्ष्णिप्रविष्टशरशलाका-
शल्यशूलसङ्कोचितचक्षुषा चाध्वनीनश्रमश्वथुनिश्चलचरणेन च स्थाणवव्रणव्य-
थितगुल्फबद्धभूर्जत्वचा च वातखुडखेदखञ्जङ्गाजातज्वरेण च पासुपाण्डुरपि-
ण्डिकेन च खर्जूरजूटजटाजर्जरितजानुना च शतावरीविदारितोरुणा च विदा-
रीदारिततनुदुकूलपल्लवेन चोत्कटवशविटपकण्टककोटिपाटितकञ्चुकर्पटेन च
फललोभालम्बितानम्रबदरीलताजालकैरुत्कण्टकैरुल्लिखितसुकुमारकरोदरेण च
कुरङ्गशृङ्गोत्खातैः कन्दमूलफलैः कदर्थितबाहुना च ताम्बूलविरहविरसमुखस्र-
ण्डितकोमलामलकीफलेन च कुशकुसुमाहतिलोहितानां श्रयतौमक्ष्णां लेपी-
कृतमनशिलेन च कण्टकिलतालूनालकलेशेन च केनचिकिसलयोपपादित-
तपत्रकृत्येन केनचित्कदलीदलव्यजनवाहिना केनचित्कमलिनीपलाशपुटगृही-
ताम्भसा केनचित्पाथेयीकृतमृणालपूलिकेन केनचिच्चीनाशुकदशाशिक्यनिहि-
तनालिकेरकोशकलशीकलितरसालतैलेन, कतिपयावशेषशोकविकैलकलामूक-
कुब्जवामनबधिरबर्बराविरलेनाबलानां चक्रवालेन परिवृताम्, आपत्कालेऽपि
कुलोदतेनेवामुच्यमाना प्रभालेपिना लावण्येन, प्रतिबिम्बितैरासन्नवनलता-
किसलयैः सरसेर्दुःखक्षतैरिवान्तपटलीक्रियमाणकायाम्, कठोरदर्भाङ्कुरक्षत-
क्षारिणा क्षतजेनानुसरणालक्तकेनेव रक्तचरणाम्, उन्नालेनान्यतरनारीधृतेना-
रविन्दिनीदलेन कृतच्छायमपि विच्छायमुखमुद्गहन्तीम्, आकाशमपि शून्य-
तयातिशयानाम्, मृष्टमयीमिव निश्चेतनतया, मरुन्मयीमिव निश्वाससम्पदा,
पावकमयीमिव सन्तापसन्तानेन, सलिलमयीमिवास्त्रप्रस्रवणेन, वियन्मयी-
मिव निरवलम्बनतया, तडिन्मयीमिव पारिप्लवतया, शब्दमयीमिव

परिदेवितवाणीबाहुल्येन, मुक्तमुक्ताशुकरलकुसुमकनकपत्राभरणा कल्पलता-
मिव महावने पतिताम्, परमेश्वरोत्तमाङ्गपातदुर्ललिताङ्गा गङ्गामिव गा
गताम्, वनकुसुमधूलिधूसरितपादपल्लवाम्, प्रभातचन्द्रमूर्तिमिव लोकान्तर-
मभिलषन्तीम्, निजजलमोक्षकदर्थितदशितधवल्लायतनेत्रशोभाम्, मन्दाकि-
नीमृणालिनीमिव परिम्लायमानाम्, दु महरविकिरणमस्पर्शखेदनिर्मिलिता
कुमुदिनीमिव दु खेन दिवस नयन्तीम्, दग्धदशाविसवादिता प्रत्यूषप्रदीपशि-
खामिव क्षामक्षामा पाण्डुवपुषम्, पार्श्ववर्तिवारणाभियोगरक्ष्यमाणा वनकरि-
णीमिव महाहृदे निमग्नान्, प्रविष्टा वनगह्वरे ध्याने च, स्थिता तरुतले मरणे
च, पतिता धात्र्युत्सङ्गे महानर्थे च, दूरीकृता भर्त्रा सुखेन च, विरेचिता
भ्रमणेनायुषा च, आकुला केशकलापेन मरणोपायेन च, विवर्णितामध्ववूलि-
भिरङ्गवेदनाभिश्च, दग्धा चण्डातपेन वैधव्येन च, धृतमुखी पाणिना मौनेन च,
गृहीता प्रियसखीजनेन मन्युना च, तथा च अष्टैर्बन्धुभिर्विलासैश्च, मुक्तेन श्रव-
णयुगलेनात्मना च, परित्यक्तेर्भूषणे सर्वारम्भैश्च, भग्नेर्वलयैर्मनोरथैश्च, चर-
णलम्नाभि परिचारिकाभिर्दम्भाङ्कुरसूचीभिश्च, हृदयविनिहितेन चक्षुषा प्रियेण
च, दीर्घे शोकश्वसिते केशैश्च, क्षीणेन वपुषा पुण्येन च, पादयो पतन्तीभि-
र्वृद्धाभिरश्रुधाराभिश्च, स्वल्पावशेषेण परिजनेन जीवितेन च, अलसामुन्मेषे,
दक्षामश्रुमोक्षे, सन्तता चिन्तासु, विच्छिन्नामाशासु, कृशा काये, स्थूला
श्वसिते, पूरिता दु खेन, रिक्ता सत्त्वेन, अध्यासितामायासेन, शून्या हृदयेन,
निश्चला निश्चयेन, चलिता धैर्यात्, अपि च वसति व्यसनानाम्, आधा-
नमाधीनानाम्, अवस्थानमनवस्थानाम्, आधारमधृतीनाम्, आवासमवसा-
दानाम्, आस्पदमापदानाम्, अभियोगमभाग्यानाम्, उद्वेगमुद्वेगानाम्,
कारण करुणाया, पौर परायत्तताया योषितम् । चिन्तितवानसि च चित्र-
मीदृशीमप्याकृतिमुपत्पपा स्पृशन्तीति । सा तु समीपगते मयि तदवस्थापि
सबहुमानमानतमौलि. प्रणतवती । अहं तु प्रबलकरुणाप्रेर्यमाणस्तामालपि-
तुकाम पुन कृतवान्मनसि—कथमिव महानुभावामेनामामन्नये । ‘वत्से’
इत्यतिप्रणय, ‘मात’ इति चाटु, ‘भगिनि’ इत्यात्मसम्भावना, ‘देवि’
इति परिजनालाप, ‘राजपुत्रि’ इत्यस्फुटम्, ‘उपासिके’ इति मनोरथ,
‘स्वामिनि’ इति श्रुत्यभावाभ्युपगम, ‘भद्रे’ इतीतरस्त्रीसमुचितम्, ‘आयु-
ष्मति’ इत्यवस्थायामप्रियम्, ‘कल्याणिलि’ इति दशाया विरुद्धम्, ‘चन्द्र-
मुखि’ इत्यमुनिमतम्, ‘बाले’ इत्यगौरवोपेतम्, ‘आर्ये’ इति जरारोपणम्,
‘पुण्यवति’ इति फलविपरीतम्, ‘भवति’ इति सर्वसाधारणम् । अपि च
‘कासि’ इत्यनभिजातम्, ‘किमर्थं रोदिषि’ इति दु खकारणस्मरणकारि,
‘मा रोदी’ इति शोकहेतुमनपनीय न शोभते, ‘समाश्वसिहि’ इति किमा-
श्रित्य, ‘स्वागतम्’ इति यातयामम्, ‘सुखमास्यते’ इति मिथ्या । इत्येव

चिन्तयत्येव मयि तस्मात्स्त्रैणादुत्थायान्यतरा योषिदार्यरूपेव शोकविकृवा समुपसृत्य कतिपयपलितशार शिरो नीत्वा महीतलमतुलहृदयसन्तापसूचकैरश्रुविन्दुभिश्चरणयुगल दहन्ती ममातिकृपणैरक्षरैश्च हृदयमभिहितवती—
 ‘भगवन्, सर्वसत्त्वानुकम्पिनी प्रायः प्रव्रज्या । प्रतिपन्नपरदुःखक्षपणदीक्षा-
 दक्षाश्च भवन्ति सौगता । करुणाकुलगृहं च भगवतः शाक्यमुने शासनम् । सकलजनोपकारसज्जा सज्जनता जैनी । परलोकासाधनं च धर्मो मुनीनाम् । प्राणरक्षणाच्च न परं पुण्यजातं जगति गीयते जनेन । अनुरुम्पाभूमयं प्रकृत्यैव युवतयः किं पुनर्विपदभिभूता । साधुजनश्च सिद्धक्षेत्रमार्तवचसाम् । यत इयं न स्वामिनी मरणेन पितुरभावेन भर्तुं प्रवासेन च भ्रातुः भ्रंशेन च शेषस्य बान्धववर्गस्यातिमृदुहृदयतयानपत्यतया च निरवलम्बना, परिभावेन च नीचारातिकृतेन प्रकृतिमनस्विनी, अमुना च महादवीपर्यटनक्लेशेन कठर्थितसौकुमार्या, दग्धदैवदत्तैरेवविधैर्बहुनिरूप्युपरि व्यसनेर्विकृवीकृतहृदया, दारुणं दुःखमपारयन्ती सोढुं निवारयन्तमनतिक्रान्तपूर्वं स्वमेऽप्यवगणय्य गुरुजनमनुनयन्तीरखण्डितप्रणया नर्मस्वपि समवधीर्यं प्रियसखीर्विज्ञापयन्तमशरणमश्रुव्याकुलनयनमपरिभूतपूर्वं मनसापि परिभूय भृत्यवर्गमग्निं प्रविशति । परित्रायताम् । आर्योऽपि तावदसह्यशोकापनयनोपायोपदेशनिपुणा व्यापारयतु वाणीमस्याम्’ इति चातिकृपणव्याहरन्तीमहमुत्थाप्योद्विग्नतर शनैरभिहितवान्—‘आर्ये, यथा कथयस्मि तथा अस्मद्विरामगोचरोऽयमस्या पुण्याशयाया शोकः । शक्यते चेन्मुहूर्तमात्रमपि त्रातुमुपरिष्टाच्च व्यर्थेयमभ्यर्थना भविष्यति । मम हि गुरुरपर इव भगवान्सुगतं समीपगतं एव । कथिते मयास्मिन्नुदन्ते नियतमागमिष्यति परमदयालुः । दुःखान्धकारपटलभिदुरैश्च सौगतैः सुभाषितैः स्वकैश्च दर्शितनिदर्शनैर्नानागमगुरुभिर्गिरा कौशलैः कुशलशीलामेना प्रबोधपदवीमारोपयिष्यति’ इति । तच्च श्रुत्वा ‘त्वरतामार्य’ इत्यभिदधाना सा पुनरपि पादयोः पतितवती । सोऽहमुपगत्य त्वरमाणो व्यतिकरमिममश्रुतिकरमशरणैकूपणबहुयुवतिमरणमतिकरुणमन्नभवते गुरवे निवेदितवान्’ इति ।

अथ भृशुद्वैक्ष्व समवधार्य तन्नाशितमश्रुमिश्रितमश्रुतेऽपि स्वसुर्नास्ति निष्प्रीकृतमना मन्युना सर्वाकारसंवादिन्या दशयैव दूरीकृतसन्देहो दग्ध इव सोदर्यावस्थाश्रवणेन श्रवणयोः श्रमणाचार्यमुवाच—‘आर्य, नियतं सैवेयमनार्यस्यास्य जनस्यातिकठिनहृदयस्यातिनृशसस्य मन्दभाग्यस्य भगिनी भागधेयैरेतामवस्थां नीता निष्कारणवैरिभिर्वराकी विदीर्यमाणं मे हृदयमेवं निवेदयति’ इत्युक्त्वा तमपि श्रमणमभ्यधात्—‘आर्य, उत्तिष्ठ । दर्शय कसौ ।

१ ‘आर्यवचसाम्’ इ २ ‘मरणेन च मातुः प्रवासनेन च पितुरभावेन च भर्तुः परलोकागमनेन च भ्रातुः भ्रंशेन च’ इ ३ ‘अशरणम्’ इ

यतस्व प्रभूतप्राणिपरित्राणपुण्योपार्जनाय । याम । यदि कथचिज्जीवन्ती सम्भावयाम् ' इति भाषमाण एवोक्तस्यौ ।

अथ समग्रशिष्यवर्गानुगतेनाचार्येण तुरगेभ्यश्चावतीर्थं समस्तेन सामन्त-लोकेन पश्चादाकृष्यमाणाश्चर्येनानुगम्यमान पुरस्ताच्च तेन शाक्यपुत्रीयेण प्रदिश्यमानवत्सर्मा पद्मथामेव त प्रदेशमविरलै पदै पिबन्निव प्रावर्तत । क्रमेण च समुपगत शुश्राव लतावनान्तरितस्य समूर्ध्वोर्महत स्त्रेणस्य तत्कालोचिताननेकप्रकारानालापान्— 'भगवन्धर्म, धाव शीघ्रम् । कासि कुलदेवते । देवि धरणि, धीरयसि न दु खिता दुहितरम् । क नु खलु प्रोषिता पुष्पभू-तिकुटुम्बिनी लक्ष्मी । अनाथा नाथ सुखरवश्य विविधाधिविधुरा वधू विधवा विबोधयसि किमिति नेमाम् । भगवन्, भक्तजने सज्वरिणि सुगत सुप्तोऽसि । राजधर्म पुष्पभूतिभवनपक्षपातिन्, उदासीनीभूतोऽसि कथम् । त्वय्यपि विषद्वान्धव विन्ध्य वन्ध्योऽयमञ्जलिबन्ध । मातर्महादवि, रटन्ती न शृणोषीमामापत्पतिताम् । पतङ्ग, प्रसीद पाहि पतिव्रतामशरणाम् । प्रयत्नरक्षित कृतज्ञ चारित्रचण्डाल, न रक्षसि राज्ञीम् । किमवष्टत लक्षणै । हा देवि दुहितृस्नेहमयि यशोमति, मुषितासि दग्धदैवदस्युना । देव, दुहितरि दह्यमानाया नापतसि प्रतापशील, शिथिलीभूतमपत्यप्रेम । महाराज राज्य-वर्धन, न धावसि मन्दीभूता भगिनीप्रीति । अहो निष्ठुर प्रेतभाव । व्यपेहि पाप पावक स्त्रीघातनिर्घृण, ज्वलन्न लज्जसे । भ्रातर्वात, दासी तवास्मि । संवादय द्रुत देवीदाह देवाय दु खितजनार्तिहराय हर्षाय । निता-न्तनि शूक शोकधपाक, सकामोऽसि । दु खदायिन्वियोगराक्षस, तुष्टोसि । विजने वने कमाक्रन्दामि, कस्मै कथयामि, कमुपयामि शरणम्, कां दिश प्रतिपद्ये, करोमि किमभागधेया । गान्धारि, गृहीतोऽय लतापाश । पिशाचि मोचनिके, सुख शाखाग्रहणकलहम् । कलहसि, हसि किमत पैरमुत्तमाङ्गम् । मङ्गलिके, मुक्तगल किमद्यापि रुद्यते । सुन्दरि, दूरीभवति सखीसार्थ । स्थास्यसि कथमिवाशिषे शवशिविरे शबरिके । सुतनु, तनूनपाति पतिष्यसि त्वमपि । मृणालकोमले मालावति, म्लानासि । मातर्मातङ्गिके, अङ्गीकृत-स्त्वयापि मृत्यु । वत्से वत्सिके, वत्स्यसि कथमनभिप्रेतं प्रेतनगरे । नागरिके, गरिमाणमागतास्यनया स्वामिभक्त्या । विराजिके, विराजितासि राजपुत्रीवि-पदि जीवितव्ययव्यवसायेन । भृगुपतनाभ्युद्यमभागामिश्रे भृङ्गारचारिणि, ध-न्यासि । केतकि, कुत पुनरीदृशी सुस्वामिनी । मेनके, जन्मनि जन्मनि देवी-दास्यमेव ददातु देवो देह दहन्दहन । विजये बीजय कृशानुम् । सानुमति, नमतीन्दीवरिका दिव गन्तुकामा । कामदासि, देहि दहनप्रदक्षिणावकाशम् । विचरिके, विरचय वद्धिम् । विकिर किरातिके कुसुमप्रकरम् । कुररिके, कुरु

१ 'यत सुप्रभूतप्राणो' अ-क २ 'शृणोषि मामापत्' ब ३ 'किमपरमुत्त' ब
४ 'कथनमभि' अ-ब ५ 'स्वस्वामिनी' ब.

कुलबककोरकाचितां चिताम् । चामर चामरग्राहिणि गृहाण । पुनरपि कण्ठे
मर्षयितव्यानि नर्मदे नर्मनिर्मितानि निर्मर्यादहसितानि । भद्रे सुभद्रे, भद्रमस्तु
ने परलोकगमनम् । अग्रामीणगुणानुरागिणि ग्रामेयिके, गच्छ सुगतिम् । वस-
न्तिके, अन्तर प्रयच्छ । आपृच्छते छलधारी देवि देहि इष्टिम् । इष्टा तव
जहाति जीवित विजयसेना । सेय मुक्तिका मुक्तकण्ठमारटति निकटे नाटक-
सूत्रधारी । पादयो. पतति ते ताम्बूलवाहिनी बहुमता राजपुत्रि पत्रलता ।
कलिङ्गसेने, अय पश्चिम परिष्वङ्ग पीडय निर्भरमुरसा माम् । असव प्रव-
सन्ति वसन्तसेने । मञ्जुलिके, मार्जयसि कतिकृत्व सुदु सहदु खसहस्रा-
खदिग्ध दग्धचक्षुरिद रोदिषि कियदाश्लिष्य च माम् । निर्माणमीदृश
प्रायशो यशोधने । धीरयस्यद्यापि कि मा माधविके । केयमवस्था सस्थापना-
नाम् । गत काल कालिन्दि सखीजनानुनयाञ्जलीनाम् । उन्मत्तिके
मत्तपालिके, कृता पृष्ठत प्रणयिनीप्रणिपातानुरोधा । शिथिलय चकोरवति
चरणग्रहण ग्रहिणि । कमलिनि, किमनेन पुन पुनदैवोपालम्भेन । न प्राप्त
चिर सखीजनसङ्गमसुखम् । आर्ये महत्तरिके तरङ्गसेने नमस्कार । सखि
सौदामिनि, दृष्टासि । समुपनय हव्यवाहनार्चनकुसुमानि कुमुदिके । देहि
चित्तारोहणाय रोहिणि हस्तावलम्बनम् । अम्ब धात्रि, धीरा भव । भवन्त्येव-
विधा एव कर्मणा विपाका पापकारिणीनाम् । आर्यचरणानामयमञ्जलि ।
पर परलोकप्रयाणप्रणामोऽय मात । मरणसमये कस्मालवलिके हलहलको
बलीयानानन्दमयो हृदयस्य मे । हृष्यन्त्युच्चरोमाञ्चमुञ्चि किमङ्गीकृत्याङ्गानि ।
वामनिके, वामेन मे स्फुरितमक्षणा । वृथा विरमसि वयस्य वायस वृक्षे क्षी-
रिणि क्षणे क्षणे क्षीणपुण्याया पुर । हरिणि, हेपितमिव हयानामुत्तरत ।
कस्येदमातपत्रमुच्चमत्र पादपान्तरेण प्रभावति विभाव्यते । कुरङ्गिके, केन
सुगृहीतनाम्नो नाम गृहीतममृतमयमार्यस्य । देवि, दिष्टया वर्षसे देवस्य
हर्षस्यागमनमहोत्सवेन ।' इत्येतच्च श्रुत्वा सत्वरमुपससर्प । ददर्श च
मुह्यन्तीमग्निप्रवेशायोद्यता राजा राज्यश्रियम् । आललम्बे च मूर्च्छामीलि-
तलोचनाया ललाट हस्तेन तस्या ससंभ्रमम् ।

अथ तेन भ्रातु प्रेयस प्रकोष्ठबद्धानामोषधीनां रसविसरमिव प्रत्युजीव-
नक्षम क्षरता वमतेव पारिहार्यमणीनामचिन्त्य प्रभावममृतमिव नखचन्द्र-
रिमिलरुद्रिरता बध्नतेव चन्द्रोदयच्युतशिशिरशीकर चन्द्रकान्तचूडामणि मू-
र्धनि मृणालमयाङ्गुलिनेवातिशीतलेन निर्वापयता दह्यमान हृदय प्रत्यानय-
तेव कुतोऽपि जीवितमाह्लादकेन हस्तसंस्पर्शेन सहसैव समुन्मिमील राज्यश्री ।
तथा चासम्भावितागमनस्याचिन्तितदर्शनस्य सहसा प्राप्तस्य भ्रातुः स्वप्नदृष्ट-
र्शनस्येव कण्ठे समाश्लिष्य तत्कालाविर्भावनिर्भरेणाभिभूतसर्वात्मना दुःखस-
म्भारेण निर्दयं नदीमुखप्रणालाभ्यामिव मुक्ताभ्यां स्थूलप्रवाहमुत्सृजन्ती

बाष्पवारि विलोचनाभ्याम् 'हा तात, हा अम्ब, हा सख्य' इति व्याहरन्ती मुहुर्मुहुश्चैस्तरा च, समुद्भूतभगिनीस्नेहसद्भावभारभाविमन्युना मुक्तकण्ठ-मतिचिर विक्रुध्य 'वत्से, स्थिरा भव त्वम्' इति आत्रा करस्थगितमुखी समाश्वासमानापि, 'कल्याणिनि, वचनमग्रजस्य गुरो' इत्याचार्येण याच्यमानापि, 'देवि, न वदन्' इति रुदित्वम् । अलमतिरुदितेन' इति राजलोकेनाभ्यर्थ्यमानापि, 'स्वामिनि, आतरमवेक्षस्व' इति परिजनेन विज्ञाप्यमानापि, 'दुहितर, विश्रम्य पुनरारटितव्यम्' इति निवार्यमाणापि बान्धववृद्धाभि, 'प्रियसखि, कियद्रोदिषि । तूष्णीमास्व । दृढ दूयते देव' इति सखीभिरनुनीयमानापि, चिरसम्भावितानेकदुःखनिवहनिर्वहणबाष्पोत्पीड्यमानकण्ठभागा, प्रभूतमन्युभारभरितान्त करणा करुण काहलेन स्वरेण कालमतिदीर्घं रुरोद । विगते च मन्युवेगे वहे समीपादाक्षिप्य आत्मा नीता निकटवर्तिनि तरुतले निषसाद ।

शनैराचार्यस्तु तथा हर्ष इति विज्ञाय विवर्धितादर सुतरां मुहूर्तमिवातिवाह्य निभृतसज्ञाज्ञापितेन शिष्येणोपनीत नलिनीदलै स्वयमादाय नम्रो मुखप्रक्षालनायोदकमुपनिन्ये । नरेन्द्रोऽपि सादर गृहीत्वा प्रथममनवरतरोदनाताम्र चिरप्रवृत्ताश्रुजलजाल रक्तपङ्कजमिव स्वसुश्रुरक्षालयत्पश्चादात्मन । प्रक्षालितमुखशशिनि च महीपाले सर्वतो नि शब्द सम्बभूव सकलो लिखित इव लोक । ततो नरेन्द्रो मन्दमन्दमग्नवीत्स्वसारम्—'वत्से, वन्दस्वास्वभवन्त भदन्तम् । एष ते भर्तुर्हृदय द्वितीयमस्माक च गुरु' इति । राजवचनात् राजदुहितरि पतिपरिचयश्रवणोद्घातेन पुनरानीतनेत्ताम्भसि नमन्यामाचार्य प्रयत्नरक्षितागतबाष्पाम्भ सम्भारभज्यमानधैर्याद्रेलौचन किञ्चित्परावृत्तनयनो दीर्घ निशश्वास । स्थित्वा च क्षणमेक प्रदर्शितप्रश्रयो मृदुवादी मधुरया वाचा व्याजहार—'कल्याणराशे, अल रुदित्वातिचिरम् । राजलोको नाद्यापि रोदनाच्चिवर्तते । क्रियतामवश्यकरणीय स्नानविधि । स्नात्वा च गम्यता तामेव भूयो भुवम्' इति ।

अथ भूपतिरनुवर्तमानो लौकिकमाचारमाचार्यवचन चोत्थाय स्नात्वा गिरिसरिति सह स्वस्ना तामेव भूमिमयासीत् । तस्या च सपरिजना प्रथममाहितावधान पार्श्ववर्ती परवर्ती शुचा पतिपिण्डप्रदर्शितप्रयत्नप्रतिपन्नाभ्यवहारकरुणा भगिनीमभोजयत् । अनन्तर च स्वयमाहारस्थितिमकरोत् । भुक्तवाश्च बन्धनात्प्रभृति विस्तरत स्वसु कान्यकुब्जादौडसभ्रम गुप्तितो गुप्तान्ना कुलपुत्रेण निष्कासन निर्गतायाश्च राज्यवर्धनमरणश्रवण श्रुत्वा चाहारनिराकरणमनाहारपराहतायाश्च विन्ध्याटवीपर्यटनखेद जातनिर्वेदाया पावकप्रवेशौपक्रमण यावत्सर्वमश्रुणोद्वयतिकर परिजनत । तत सुखासीनमेकत्र तरुतले विविक्तभुवि भगिनीद्वितीय दूरस्थितानुजीविजन राजान-

माचार्य समुपसृत्य शनैरासाचक्रे । स्थित्वा च कचित्कालाश लेशतो वक्तुमुप-
चक्रमे—‘श्रीमन्, आकर्ण्यताम् । आल्येयमस्ति न किञ्चित्—

अथ हि यौवनोन्मादात्परिभूय भूयसीर्भार्या यौवनावतारतरलतरास्तारा-
स्तो रजनीकर्णपूर पुरुहुतपुरोधस्तैर्विधोऽप्युपुर्वी धर्मपत्नी पत्नीयन्नतित-
रलस्तारा नामापजहार । नाकतश्च पलायाचक्रे । चकितश्चोरोलोचनया तथा
सहातिकामया सर्वाकाराभिरामया रममाणो रमणीयेषु देशेषु चचार । चिराच्च
कथञ्चित्सर्वगीर्वाणवाणीगौरवाद्गिरा पत्यु पुनरपि प्रत्यर्पयामास तां । हृदये
त्वनिधनमदह्यत विरहाद्गारोहायास्तस्या सततम् ।

एकदा तु शैलादुदयादुदयमानो विमले वारिणि वारुणालयस्य संक्रान्त-
मात्मन प्रतिबिम्ब विलोकितवान् । दृष्ट्वा च तदा सस्मर सस्मर स्मेरगण्ड-
स्थलस्य ताराया मुखस्य । मुमोच च मन्मथोन्मादमथ्यमानमानस स्व स्थो-
ऽप्यस्वस्थ स्थवीयस पीतसकलकुमुदवनप्रभाप्रवाहधवलताराभ्यामिव
लोचनाभ्या बाष्पवारिबिन्दून् । अथ पततस्तानुदन्वति समस्तानेवाचेमुमुक्ता-
शुक्तय । नासा च कुक्षिकोषेषु मुक्ताफलीभूतानवाप तान्कथमपि रसातल-
निवासी वासुकिर्नाम विषमुचामीश । स च तैर्मुक्ताफलै पातालतलेऽपि
तारागणमिव दर्शयद्गिरिकावलीमकल्पयत् । चकार च मन्दाकिनीति नाम
तस्या । सा च भगवत सोमस्य सर्वासामोषधीनामधिपते प्रभावादत्यन्त-
विषघ्नी हिमाश्रुतसम्भवत्वाच्च स्पर्शेन सर्वसत्त्वसन्तापहारिणी बभूव । यत
स ता सर्वदा विषोष्मशान्तये वासुकि पर्यधत् ।

समतिक्रामति च कियत्यपि काले कदाचित्तामेकावलीं तस्मान्नागराजा-
न्नागार्जुनो नाम नागैरेवानीत पातालतल भिक्षुरभिक्षत लेभे च । निर्गल्य
रसातलाद्भिस्समुद्राधिपतये सातवाहननाम्ने नरेन्द्राय सुहृदे स ददौ ताम् ।
सा चास्माक कालेन शिष्यपरम्परया कथमपि हस्तमुपगता । यद्यपि च
परिभव इव भवति भवादृशा दक्षिम उपचारस्तथाप्योषधिबुद्ध्या बुद्धिमता
सर्वसत्त्वरशिरक्षाप्रवृत्तेन रक्षणीयशरीरेणायुष्मता विषरक्षापेक्षया गृह्यताम् ।
इत्यभिवाय भिक्षोरभ्याशवर्तिनश्चीवरपटान्तसयता मुमोच तामेकावलीं
मन्दाकिनीम् ।

उन्मुच्यमानाया एव यस्या प्रभालेपिनि लब्धावकाशे विशदमहसि
महीयसि विसर्पति रश्मिमण्डले युगपद्वलयायमानेषु दिङ्मुखेषु मुकुलितल-
तावधूतकण्ठितैराम्लाद्विकसितमिव तहमि, अभिनवमृणाललुब्धैर्धौवितमिव
धुतपक्षपुटपटलधवलितगगन वनसरसीहसयूथै, स्फुटितमिव भूरवशविशी-
र्यमाणधूलिधवलैर्गर्भमेदसूचितसूचीसञ्चयश्रुचिभि केतकीवाटै, उद्गलितद-
लदन्तुराभि प्रबुद्धमिव कुमुदिनीभि, विधुतसितसदाभारभरितदिक्चक्रैश्च-

लितमिव केसरिकुले, ग्रहसितमिव सितदशनाश्रुमालालोकलिप्यमानवन
वनदेवताभि, विकसितमिव शिथिलितकुसुमकोशकेसराट्टहासनिरङ्कुश का-
शकाननै, भ्रान्तमिव सभ्रमभ्रमितबालपल्लवपरिवेशश्वेतायमानैश्चमरीकद-
म्बकै, प्रसृतमिव स्फायमानकेनिलतरलतरङ्गोद्गारिणा गिरिनदीपूरेण,
अपरतारागणलभमुदितेनोदितमिव विकचमरीचिचक्राक्रान्तकुम्भा पूर्णच-
न्द्रेण, प्रक्षालित इव दावानलधूलिधूसरितदिगन्तो दिवस, पुनरिव धौता-
न्यश्रुजलक्लिष्टानि नारीणा मुखानि ।

राजा तु मासलेन्तस्या समुखैर्मयूखैराकुलीक्रियमाण मुहुर्मुहुर्नमीलय-
न्निमीलयश्च चक्षु कथमपि प्रयत्नेन ददर्श सर्वाशापूरणी पङ्कीकृतामिव
दिङ्गागकरशीकरसंहतिम्, धनमुक्ता शारदीमिव लेखीकृता ज्योत्स्नाम्,
प्रकटपदकचिह्ना सञ्चारणवीथीमिव बालेन्दोर्निश्चलीभूता ससर्पिमालामिव
हस्तमुक्ताम्, अभिभूतसकलभुवनभूषणभूतिप्रभावमैशानीमिव शशिकलाम्,
धवलतागुणपरिगृहीता कान्तिमिव निर्गता क्षीरराशे, अनेकमहामहीभृत्पर-
म्परागता गङ्गामिव दुर्गतिहराम्, अनवरतस्फुरिततरलाशुका पुर सरपता-
कामिव महेश्वरभावगमस्य, धनसारशुक्ला दन्तपङ्क्तिमिवाभिमुख्येश्वरस्य,
वरमनोरथपूरणसमर्था स्वयवरस्त्रजमिव भुवनश्रिय, निजकरपल्लवावरण-
दुर्लक्ष्या चक्षूरागविहसतिकामिव वसुधाया, मन्त्रकोषसाधनप्रवृत्तस्याक्षमा-
लामिव राजधर्मस्य, समुद्रालङ्कारभूता सख्यालेख्यपट्टिकामिव कुबेरको-
शस्य । पश्यश्चैता विस्मयमाजगाम मनसा सुचिरम् । आचार्यस्तु तामुद्धृत्य
बबन्ध बन्धुरे स्कन्धभागे भूपते । अथ नरपतिरपि प्रीतिमुपदर्शयन्प्रत्य-
वादीत्—‘आर्य, रत्नानामीदृशानामनर्हा प्रायेण पुरुषा । तप सिद्धिरिय-
मार्यस्य देवताप्रसादो वा । के च वयमिदानीमात्मनोऽपि किमुत ग्रहणस्य
प्रत्याख्यानस्य वा । दर्शनात्प्रभृति प्रभूतगुरुगुणगणहतेन हृदयेन परवन्तो
वयम् । सङ्कल्पितमिदमा मरणादार्योपयोगाय शरीरम् । अत्र कामचारो व
कर्तव्यानाम्’ इति ।

समतिक्रान्ते च कियत्यपि काले गते चैकावलीवर्णनालापे लोकस्थानन्तर
लब्धविश्रम्भा राज्यश्रीस्ताम्बूलवाहिनीं पत्रलतामाह्वयोपाशु किमपि कर्ण-
मूले शनैरादिदेश । दशितविनया च पत्रलता पार्थिव व्यज्ञापयत्—‘देव,
देवी विज्ञापयति न स्मराम्यार्यस्य पुर कदाचिदुच्चैर्बचनमपि । कुतो विज्ञा-
पनम् । इय हि शुचामसङ्गतौ व्यापारयन्ती हतदैवदत्तादेशा शिथिलयति
विनयम् । अबलाना हि पतिरपत्य वावलम्बनम् । उभयविकलाना तु
दुःखानलेन्धनायमान प्राणितमशालीनत्वमेव केवलम् । आर्यागमनेन च

१ ‘लोम’ ब २ ‘प्रभावाभिवैशानीम्’ ब ३ ‘असङ्गता हतदैवदत्ता च दशा’
ब ४ ‘देव’ अ

कृतोऽपि प्रतिहतो मरणप्रयत्न । अत काषायग्रहणाभ्यनुज्ञयानुगृह्यतामय-
मपुण्यभाजन जन ' इति । जनाधिपस्तु तदाकर्ण्य तूष्णीमेवावातिष्ठत ।

अथाचार्य सुधीरमभ्यधात्—'आयुष्मति, शोको हि नाम पर्याय
पिशाचस्य रूपान्तरमाक्षेपस्य तारुण्य तमसो विशेषण विषस्यानन्तक प्रेतन-
गरनायक । अयमनिर्वृतिधर्मा दहन । अयमक्षयो राजयक्ष्मा । अयमलक्ष्मी-
निवासो जनार्दन । अयमपुण्यप्रवृत्त क्षपणक । अयमप्रतिबोधो निद्राप्रका-
र । अयमनलसधर्मा सन्निपात । अयमशिवसहचरो विनायक । अयमबुध-
सेवितो ग्रहवर्ग । अयमयोगसमुत्थो ज्योति प्रकार । अय स्नेहाद्रायुप्रकोप ,
मानसादक्षिसम्भव , आर्द्रभावाद्रज क्षोभ , रसादभिशोष , रागात्कालपरि-
णाम । तदस्याजस्रस्त्राविणो हृदयमहाव्रणस्य बहुलदोषान्धकारलब्धप्रवेश-
प्रसरस्य प्राणतस्करस्य शून्यताहेतोर्महाभूतग्रामघातकस्य सकलविग्रहक्षपण-
दक्षस्य दोषचक्रवर्तिन काश्यपश्रासप्रलापोपद्रवबहलस्य दीर्घरोगस्यासङ्ग्रहस्य
सकललोकक्षयधूमकेतोर्जीवितापहारदक्षस्याक्षणरुचेरनभ्रवज्रपातस्य स्फुरद-
नवधविद्याविद्युदुदयोतमानानि गहनग्रन्थग्रन्थिगूढगर्भग्रहणगम्भीराणि भूरि-
काव्यकथाकटोराणि बहुशास्त्रोद्बहन्बृहन्ति विदुषामपि हृदयानि नाल सोढु-
मापात किमुत नवनवमालिकाकुसुमकोमलाना सरसविसतन्तुदुर्बलकमब-
लाना हृदयम् ।

एव सति सत्यव्रते, वद किमत्र क्रियते, कतम उपालभ्यते, कस्य पुर
उच्चैराक्रान्त्यते, हृदयदाहि दु ख वा ख्याप्यते । सर्वमक्षिणी निमील्य सोढ-
व्यममूढेन मर्त्यधर्मेणा । पुण्यवति, पुरातन्य स्थितय एता केन शक्य-
न्तेऽन्यथाकर्तुम् । ससरन्त्यो नक्तदिव द्राघीयस्यो जन्मजरामरणघटनघटी-
यन्नराजिरज्ज्व पञ्चजनानाम् । पञ्चमहाभूतपञ्चकुलाधिष्ठितान्त करणव्यव-
हारदर्शननिपुणा सर्वकषा विषमा धर्मेराजस्थितय । क्षणमपि क्षममाणा
गलन्त्यायुष्कलाकलनकुशला निलये निलये कालनालिका । जगति सर्व-
जन्तुजीवितोपहारपातिनी सञ्चरति झटिति चण्डिका यमाज्ञा । रटन्त्यनव-
रतमखिलप्राणिप्रयाणप्रकटनपटव प्रेतपतिपटहा । प्रतिदिश पश्यन्ति पेटकै
प्रतिपुर प्रतसलोहलोहिताक्षा कालकूटकान्तिकालकाया कालपाशपाणय
कालपुरुषा । प्रतिभवन भ्रमन्ति भीषणकिङ्करकरघटितयमघण्टापुटपटुटा-
कारभयङ्करा सर्वसत्त्वसङ्घसहरणाय घोराघातघोषणा । दिशि दिशि वहन्ति
बहुचिताधूमधूसरितप्रेतपतिपताकापटुपतितगृध्रदृष्टय शोककृतकोलाहला-
कुलकुटुम्बिनीविकीर्णकेशकलापशबलशवशिविकासहस्रसङ्कुला किलकिला-
यमानश्मशानशिविरशिवाशावका परलोकावसथधिकसार्थप्रस्थानविशिखा-
वीथय । सकललोककवलावलेहलम्पटा बहला वहलिहा लेडि लोहिताचिता
चिताङ्गरकाली कालरात्रीजिह्वा जीवितानि जीविनाम् । तृप्तिमशिक्षिता च

भगवत सर्वभूतभुजो बुभुक्षा मृत्यो । अतिद्रुतवाहिनी चानित्यतानदी ।
क्षणिकाश्च महाभूतग्रामगोष्ठ्य । रात्रिषु भङ्गुराणि गात्रयन्त्रपञ्जरदारूणि
देहिनाम् । अशुभशुभावेशविवशा विशरारव शरीरनिर्माणपरमाणव ।
छिदुरा जीवबन्धनपाशतन्नीतन्तव । सर्वमात्मनोऽनीश्वर विश्व नश्वरम् ।
एवमवधृत्य नात्यर्थमेवार्हसि मेधाविनि मृदुनि मनसि तमस प्रसर दातुम् ।
एको हि प्रतिसख्यानक्षण आधारीभवति धृते । अपि च दूरगतेऽपि हि
शोके नन्विदानीमपेक्षणीय एवाय ज्येष्ठ पितृकल्पो भ्राता भवत्या गुरु ।
इतरथा को न बहु मन्येत कल्याणरूपमीदृश सङ्कल्पमन्नभवत्या काषाय-
ग्रहणकृतम् । अखिलमनोज्वरप्रशमनकारण हि भगवती प्रव्रज्या । ज्याय
खल्विद पदमात्मवताम् । महाभागस्तु भिनत्ति मनोरथमधुना । यदयमा-
दिशति तदेवानुष्ठेयम् । यदि भ्रातेति यदि ज्येष्ठ इति यदि वत्सल इति यदि
गुणवानिति यदि राजेति सर्वथा स्थातव्यमस्य नियोगे ।' इत्युक्त्वा व्यरसीत् ।

उपरतवचसि च तस्मिन्निजगाद नरपति — 'आर्यमपहाय कोऽन्य एव-
मभिदध्यात् । अनभ्यर्थितदेवनिर्मिता हि विषमविपदवलम्बनस्तम्भा भवन्तो
लोकस्य । स्नेहाद्र्मुतेयो मोहान्धकारध्वसिनश्च धर्मप्रदीपा । किंतु प्रणयप्र-
दानदुर्ललिता दुर्लभमपि मनोरथमतिप्रीतिरभिलषति । धीरस्यापि धाष्टर्य-
मारोपयति हृदयलघिमलङ्कितमतिवल्लभत्वम् । युक्तयुक्तविचारशून्यत्वाच्च
शार्लानमपि शिक्षयन्ति स्वार्थतृष्णा प्रागल्भ्यम् । अभ्यर्थनाया रक्षन्ति च
जलनिधय इव मर्यादामार्था । दत्तमेव च शरीरमिदमनभ्यर्थितेन प्रथममेवा-
तिथ्याय माननीयेन भवता मल्लम् । अत किंचिदर्थये भदन्तम्—इय न
स्वसा बाला च बहुदुःखखेदिता च सर्वकार्यावधीरणोपरोधेनापि यावल्लाल-
नीया नित्यम् । अस्माभिश्च भ्रातृवधापकारिरिपुकुलप्रलयकरणोद्यतस्य बाहो-
र्विधेयैर्भूत्वा सकललोकप्रत्यक्ष प्रतिज्ञा कृता । पूर्वावमाननाभिभवमसह-
मानैरर्पित आत्मा कोपस्य । अतो नियुक्तां कियन्तमपि कालमात्मानमार्थो-
ऽपि कार्ये मदीये । दीयतामतिथये शरीरमिदम् । अद्यप्रभृति यावदय जनो
लवयति प्रतिज्ञाभारमाश्वासयति च तातविनाशदुःखविक्रवा प्रजा, ताव-
दिमामन्नभवत कथामिश्च धर्म्याभि, कुशलप्रतिबोधविधायिभिरूपदेशैश्चर-
जोभि, शीलोपशमदायिनीभिश्च देशनाभि, क्लेशग्रहाणहेतुभूतैश्च तथागतैर्द-
र्शनै, अस्मत्पार्श्वोपयायिनीमेव प्रतिबोध्यमानामिच्छामि । इय तु ग्रहीष्यति
मयैव सम समाप्तकृतेन काषायाणि । अर्थिजने च किमिव नातिसृजन्ति
महान्त । सुरनाथमात्मास्थिभिरपि यावत्कृतार्थमकरोद्द्वैर्योदधिर्दधीच । सु-
मिनाथोऽप्यनपेक्षितात्मस्थितिरनुकम्पेति कृत्वा कृपावानात्मान वठरसवेभ्य
कतिक्त्वो न दत्तवान् । अत पर भवन्त एव बहुतर जानन्ति ।' इत्युक्त्वा
तूर्णाबभूव भूपति ।

भूयस्तु बभाषे भदन्त — 'भव्या न द्विरुच्चारयन्ति वाचम् । चेतसा प्रथम-
मेव प्रतिग्राहिता गुणान्तावका कायबलिमिमाम् । अमुना जनेनोपयोगस्तु
निरुपयोगस्यास्य लघुनि गुरुणि वा कृत्ये गुणवदायत्त' इति । अथ तथा
तस्मिन्मभिनन्दितप्रणये प्रीयमाण पाथिवस्तत्र तामुपित्वा विभावरीमुपसि
वसनालङ्कारादिप्रदानपरितोषित विसर्ज्य निर्घातमाचार्येण सह स्वसारमादाय
प्रयाणके कतिपयरेव कटकमनुजाह्वि निविष्ट प्रत्याजगाम ।

तत्र च राज्यश्रीप्राप्तिव्यतिकरकथा कथयत एव प्रणयिभ्यो रविरपि ततार
गगनतलम् । बहलमधुपङ्कपिङ्गल पङ्कजाकर इव सञ्जकोच चक्रवाकवल्लभो
वासर । प्रकीर्णानि नवरश्मिररमारुणवर्णानि लोकालोकजूपि यजूपीव कुपि-
तयाज्ञवल्क्यवक्त्रवान्तानि निजवपुषि पूषा पापमूषि पुनरपि सञ्जहार जाल-
कानि रोचिषाम् । क्रमेण च समुपोह्यमानमासलरागरोचिष्णुहृणाशु, उष्णी-
पवन्धसहजचूडामणिरिव वृकोदरकरपुटोत्पाटित प्रत्यग्रशोणितशोणाङ्गरा-
गरौद्रो द्रौणायनस्य, रुद्रभिक्षादानशौण्डपुरमयनसुकमुण्डशिरानाडिरश्मिरपू-
रणशोणितकैपिल कपालरुपर इव च पैतामह, पितृवधरुषितरामरागरचित.
पृथुविकटकार्त्तरीयासकूटकुट्टाककुठारतुण्डतट्टदुष्टक्षत्रियकण्ठकुहररुधिरकुल्याप्र-
णालसहस्रपूरितो हृद इव दूररोधी रौधिर, भयनिगूढकरचरणमुण्डमण्डला-
कृतिर्गुरूगरुडनखपञ्जराक्षेपक्षपणक्षिप्तक्षतजोक्षितो व्यसुर्विभावसु, क्रमठ इव
च लोव्यमानो नभसि, अरुणगर्भमासपिण्डाण्ड इव च खण्डिमानमानीतो
नियतकालातिपातद्यूयमानदाक्षायणीक्षिप्त, धानुतट इव च सुमेरोरसुरवधा-
भिचारचरपूचनपिशुन, शोणितक्वाथकषायितकुक्षिरतिविसङ्कट व्दाह इव च
बार्हस्पत्य सद्योगलितगजदानवदेहलोहितोपलेपभीपणो मुखमण्डलाभोग इव
महाभैरवस्य सुहृत्तमदृश्यत । जलनिधिजलप्रतिविम्बितरविबिम्बराजिभास्वरा-
भ्रावलम्बिनी गृहीतार्द्रमासभारेव चाबभासे वासरावसानवेला वेतालनिभा ।
ज्वलत्सध्यारागरज्यमानजलप्रवाह पुनरिव पुराणपुरुषपीवरोरुसम्पुटपिष्टमधु-
कैटभरुधिरपटलपाटलवपुरभवदधिपतिरर्णसाम् । अवसिते सध्यासमये सम-
नन्तरमपरिमितयश पानवृषिताय मुक्ताशैलशिलाचषक इव निजकुलकीर्त्या,
कृतयुगकरणोद्यतायादिराजराजतशासनमुद्रानिवेश इव राज्यश्रिया, सकल-
द्वीपजिगीषाचलिताय श्वेतद्वीपदूत इव चायत्या, श्वेतभानुरुपानीयत निशया
नरेन्द्रायेति ॥

इति श्रीवाणभट्टकृतौ हर्षचरितेऽष्टम उच्छ्वास ।

१ 'पूरणकपिल' अ-क २ 'विभावसुकमठ इव' ब ३ 'कृते' ब, 'श्रीचित्रभानुस-
नुमहाकविचक्रचूडामणिश्रीवाणभट्टकृतौ श्रीहर्षचरिते महाकाव्ये विन्ध्याद्रिनिवेशन
नामाष्टम उच्छ्वास सम्पूर्ण । समाप्तमिदं श्रीहर्षचरितमहाकाव्यम्' ब.

HARSHACHARITA.

Uchchhvâsa I.

NOTES

हृषस्य चरितमधिकृत्य कृतो ग्रन्थ हर्षचरितम् The affixes अण् (अ) and क्त (इय) are added to words to denote works, according to the Sûtra 'अधिकृत्य कृते ग्रन्थे' पा IV 3 87 But, according to the Vârtika 'लुबाख्यायिकाभ्यो बहुलम्', these affixes are generally omitted in the case of works called आख्यायिका The हर्षचरित is an आख्यायिका, for a definition of which see Intro p XX उच्छ्वास means 'a chapter of a book' It is a division peculiarly associated with works of the आख्यायिका class Note verse 10 below

In some Mss the first verse is इच्छादि०, which contains a salutation to सरस्वती इच्छादि प्रभावा the power of which, in presenting the whole (world) by the successive working (प्रसर) of the several faculties beginning with volition, is well known निचय collection Ideas are conveyed by words over which सरस्वती presides Words are made up of letters (sounds) the production of which is explained by the following from the शिक्षा 'आत्मा बुद्ध्या समेत्यार्थान् मनो युक्ते विचक्षया । मन कायाश्रमाहन्ति स प्रेरयति मारुतम् । मारुतस्तूरसि चरन् मन्द्र जनयति स्वरम् । सोदीर्घो मूर्ध्वभिहतो वक्त्रमा-
-पच मारुत । वर्णाञ्जनयते &c' It will be noticed that according to this quotation it is the desire to speak (विवक्षा = वक्तुमिच्छा) that is the first step in the evolution of वर्णः Separate वा (सरस्वती) आध्यायिनाम् (of those who reflect) आध्यायिना may be connected with हृदय in the compound हृदय० or with रूप The poet perhaps intends both हृदयमेव कोकनदं तस्मिन् प्रतिष्ठा यस्या which is installed in the lotus of the heart (of reflecting men) The heart is fitly compared to कोकनदं which is a red lotus 'रक्तोत्पल कोकनदम्' इत्यमर In the Upanishads the heart is often spoken of as a lotus in which the supreme soul dwells 'अथ यदिदमस्मिन् ब्रह्मपुरे दहर पुण्डरीक वेदम दहरोऽस्मिन्नन्तराकाशस्तस्मिन् यदन्तस्तदन्वेष्टव्यम्' छान्दोग्य 8 1 1 सरस्वती is but a शक्ति of the Supreme Soul. रूप प्रकाशयति—It is speech that manifests (conveys) objects (रूप) to the mind The meaning may also be 'that manifests her real nature (to those who are contemplative)' वाक् is said to be fourfold, परा, पश्यन्ती, मध्यमा and वैखरी This is a description of परा वाक् The metre is वसन्ततिलका We may also read वाध्यायिना or separate as वा अध्यायिना (from इ with अधि).

Verse 1 Connect नम with शम्भवे It is usual for Sanskrit authors to begin their works with an invocation to some deity तुङ्ग शिव चुम्बते इति ० चुम्बी चन्द्र एव चामर तेन चारु तस्मै The head of शिव never bows down to any one else, hence it is तुङ्ग Both the moon and चामर are white त्रैलोक्यमेव नगर तस्य आरम्भे मूलस्तम्भ तस्मै—who is the first pillar in constructing the city in the form of the three worlds The author looks upon शिव as the supreme deity, the cause of the creation, maintenance and absorption of the Universe It is well-known that in constructing a house the first pillar (whether of wood or stone) is erected on an auspicious day and with great ceremony चामर may be tied on to it for the sake of beauty and auspiciousness 'नगरारम्भे हि मूलस्तम्भो भवति। तत्र च पट्टबन्धादिवदुत्क्षेपणानन्तरमुन्नते पृष्ठदेशे चन्द्रतुल्यं श्वेतं चामरं क्रियते इति स्थितिः' स शङ्कर notes that other commentators construe the word शम्भु as referring also to विष्णु and ब्रह्मा " 'स्वयम्भू शम्भुरादित्य' इति नामसहस्रे दृष्टत्वाद्धरे, 'शम्भू ब्रह्मत्रिलोचनी' इत्यभिधाकोशदर्शनाच्च ब्रह्मणोऽपि नमस्कारोऽयमित्यन्ये वदन्ति। व्याकुर्वते च हरिपक्षे त्रैलोक्याक्रमणकाले यद्वा 'यस्याग्निरास्य द्यौर्मूर्ध्ना ख नाभिश्चरणौ मही' इत्यभिप्रायेण तुङ्गमुच्छ्रितं शुलक्ष्णं यच्छिरस्तच्छुम्बि चन्द्र एव चामर तेन चारवे। ब्रह्मपक्षे चन्द्र स्वर्णं तन्मयं चामरमिव चामरं केशकलापः। हिरण्यकेशो हि ब्रह्मा त्रैलोक्यादीनि सर्वत्र तुल्यमिति " From this verse and from indications in the 2nd उच्छ्वास (देवदेवस्य विरूपाक्षस्य विधाय पूजा परमया भक्त्या) we can say that Bāna was specially devoted to शिव C and T note that this verse occurs entire in an inscription (vide Indian Antiquary vol XIII p 92) of the western चालुक्य king त्रिमुवनमह II dated S'aka 1006

Verse 2 हरस्य कण्ठ तस्य ग्रह तेन आनन्द तेन मीलिते (closed) अक्षिणी यस्या — Whose eyes were closed by the joy of clasping the neck of S'iva कालकूटविषस्य स्पर्शेन जात मूर्च्छाया आगम (advent, beginning) यस्या When the gods and demons churned the ocean for jewels, the first thing that came out was the poison हालाहल शिवं द्रुक्तेन तस्य विषं पानं कृत्वा तस्य मूर्च्छाया आगम The poison showed its strength by making S'iva's throat dark See रामायण I 45 (निर्णयसागर ed) and भागवतपुराण VIII Compare 'अमृतमथनसमयमिव तीरावस्थितशितिकण्ठपीयमानविषम्' कादम्बरी (p 123 of P) Umā (पार्वती) clasped the neck of S'iva and closed her eyes in the ecstasy of love The poet fancies that the closing of the eyes was due to the fainting fit caused by touching the poison in the throat of शिव It is well known that poison causes fainting For the derivation of उमा see कुमार I 26. 'उ मेति मात्रा तपसो निषिद्धा पश्चादुमास्त्वा सुमुखी जगाम.'

Verse 3 The poet in this verse after invoking deities salutes Vyāsa the author of the महाभारत and thereby shows his great reverence for him. सर्व वेत्तीति सर्वविद् तस्यै कविवेषसे—who is Brahmā among poets Brahmā is called सुरज्येष्ठ, so व्यास is the best of poets The word may also mean 'who is the creator of (the effusions of) poets.' The idea is that later poets derive their inspiration from his work The महाभारत itself gives expression to this idea 'इतिहासोत्तमादसाज्जायन्ते कविबुद्धयः' आदिपर्व 2 385, 'इदं कविवरैः सर्वैराख्यानमुपजीव्यते' आदि० 2 389, 'यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्कचित्' य- सरस्वत्या वर्षमिव पुण्य भारत चक्रे who composed the sacred (work called) Bhārata which is as it were a shower of speech The भारत contains the choicest speech in abundance The poet conveys another idea य सरस्वत्या (वाचा) भारतं पुण्य चक्रे सरस्वत्या (नद्या) भारत वर्षमिव Vyāsa by his holy words sanctified भारतवर्ष (India) as the sacred river सरस्वती sanctifies भारतवर्ष. According to ancient ideas of Geography, the earth was divided into seven द्वीप (जम्बु, ब्रह्म, शाल्मल, कुश, कौश्र, शक and पुष्कर) Each of these द्वीप was subdivided into 9 वर्ष, had its own mountains and was surrounded by a sea जम्बुद्वीप had 9 वर्ष (कुरु, हिरण्य, रम्यक, इलावृत, हरि, केतुमाल, भद्राश्व, किन्नर and भारत) Vide विष्णुपुराण II 1 3 and मार्कण्डेय chap 54 ff भारतवर्ष is defined as 'उत्तरं यत्समुद्रस्य हिमाद्रेश्चैव दक्षिणम् । वर्षं तद्भारतं नाम भारती यत्र सन्तति ॥' सरस्वती was a sacred river in the Panjab now lost in the sands of the great desert of India We may also interpret 'who sanctified the line descended from भरत by his speech' The महाभारत narrates the story of the Kauravas and Pāndavas who were descendants of भरत, son of द्रुपन्त and शकुन्तला Vide आदिपर्व chap 74 'भरता-द्भारती कीर्तिर्धेनेदं भारतं कुलम् ॥' verse 131 The word कविवेषसे may also mean 'who is a creator in the form of a poet' A poet is often spoken of as a creator (of high thoughts and aspirations) Compare the first verse of कान्यप्रकाश and 'अपारे कान्यसंसारे कविरैव प्रजापति । यथासौ रोचते विश्व तथेदं परिवर्तते' ॥ ध्वन्यालोक III p 222 and also अग्निपुराण chap 339 10

Verse 4 कुक्कवय bad poets, poetasters रागेण अधिष्ठिता दृष्टि-
येषाम्—whose vision (intellect) is dominated by (evil) passions (with कुक्कवय), whose eye is dominated by redness (with कोकिला) Poetasters are not inspired by noble ideals and thoughts, but their effusions are due to the envy of good poets and such other evil tendencies. The three words रागाः,

वाचाला and कारिण apply equally to bad poets and cuckoos and so the author compares bad poets with cuckoos वाचाला loquacious (with poets), making a noise (with cuckoos) कामकारिण doing just as they please, that excite passion (with कोकिला). Poetasters compose poems throwing to the winds all canons of good taste and sound criticism The notes of the cuckoo are an excitant of love According to the terminology of Sanskrit rhetoricians रति is the स्थायिभाव of शृङ्गाररस, the नायक and नायिका are the आलम्बनविभाव, वसन्त, the moon, the notes of the cuckoo are the उद्दीपनविभाव, external indications such as स्वेद are the अनुभाव and चिन्ता, जडता &c are व्यभिचारिभाव Bāna in this verse finds fault with poetasters and says that the voice of a true poet is very rarely heard amidst the din of poetasters The com suggests another meaning, 'such is the natural charm of poetry, even bad poets give pleasure, how much more will those who are specially gifted ?' But this is rather strained and not in keeping with the next verse स० gives another sense of कुकवय 'कुकन्ति गृह्णन्ति चेतासि इति कुका ते च वयो मयूरप्रवरा पक्षिण'

Verse 5 This verse is full of puns The plain meaning is 'Innumerable are the poets to be found in each house that can write only plain and matter of fact descriptions, like dogs (that are also numberless) Poets that possess creative genius are not many, like शरभ' जाति is another name for स्वभावोक्ति It consists in describing objects (particularly the doings of children, lower animals &c) as they are in their various positions 'नानावस्त्रपदार्थानां रूपं साक्षाद्विदृण्वती । स्वभावोक्तिश्च जातिश्चेत्याद्या सारङ्गकृत्यया ॥' काव्यादर्श II 8 See also भोज's सरस्वतीकण्ठाभरण III and रुद्रट's काव्यालंकार 7 30-31 जाति (or स्वभावोक्ति) is opposed to वक्रोक्ति, which latter was often looked upon as the soul of poetry and as something which a poet should strive for Note 'सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते । यत्तोऽस्या कविना कार्यं कोऽलङ्कारोऽनया विना ॥' भामह II जातिभाज also means 'possessed of the common characteristic' (श्वत्व or कवित्व) The idea is —the most wretched cur and the best hound are both dogs ; e they possess the जाति (species) इवत्व in common, but there is great disparity in their worth, so poetasters (कुकवय) possess the जाति कवित्व in common with poets of genius असंख्या also means 'of no account, useless (with poets), that do not fight' (with dogs) 'युधसात्कन्दनं संख्यं समीकं सापरायिकम्' इत्यमर उत्पादका उद्भूता पादकाः (पादा)

श्रेष्ठा that have feet upwards (growing on their backs) शरमा — शरम is a fabulous animal with eight legs and stronger than a lion See वनपर्व chap 119 for the story of a dog that was successively turned into a leopard, a tiger, an elephant, a lion and lastly into a शरम 'अष्टपादूर्ध्वनयन शरमो वनगोचर । स सिंह हन्तुमागच्छन्मुनेस्तस्य निवेशनम् ॥' verse 13

Verse 6 In this verse Bāna speaks of so-called poets that are merely plagiarists अन्य—वृत्त्या by (merely) changing the words of other (poets) बन्ध गूहनै by concealing the distinctive marks of their compositions अना माख्यते a poet without being (expressly) declared (to be so) is revealed to be a thief (a plagiarist) in the midst of the good The idea is—the composition of a plagiarist is seen in its true light by the good, though there is no express declaration that it is merely a patchwork The words अना मध्ये may also mean 'who is not esteemed among the good' This meaning also suits the word चौर We can also separate as अना आख्यात 'he (the plagiarist or the thief) is not counted a man' अना is the nom sing of नृ बन्ध गूहनै—the idea (according to the com) is—great poets compose works containing particular words like श्री, लक्ष्मी in particular verses or in some particular order The plagiarist in copying suppresses such indications बन्ध also means the arrangements of the letters of a stanza in a particular way, such as खड्गबन्ध, शङ्खलाबन्ध, सर्वतोभद्र Or बन्धचिह्न may be used in a general sense viz 'the characteristic style of a good composition' 'बन्ध पदरचना' वामन's काव्यालंकारसूत्रवृत्ति 3 1 4 A thief also changes colour i e his face becomes pale (when challenged in the midst of the good) He also tries to conceal the marks left (in his flesh) by the chains (with which he was bound when caught) Although a thief conceals these marks and so is not declared to be a thief (अनाख्यात), yet by the pallor that comes over his face when challenged he is revealed in his true light

Verse 7 The author in this verse points out that the poets of particular countries exhibit only a few poetic excellences in their works and not all श्लेष चक्षुषु Among the northern (poets), a work most exhibits puns श्लेष is of two kinds, शब्दश्लेष and अर्थश्लेष. In the first a particular word when used gives rise to different senses, but if that word be omitted and a

synonym substituted, then the double meaning vanishes *e g* बालेबोधानमालेय सालकाननशोभिनी Here take the word साल^० as meaning सालक (अलकै सह) आनन तेन शोभिनी (with बाला) and सालाना कानन तेन शोभिनी (with उद्यानमाला) If for सालक we substitute सकुन्तल then the श्लेष vanishes In अर्थश्लेष, even if we change the words, there are two meanings, *e g* 'उदयमयते दिङ्मालिन्य निराकुल्वेतरा नयति निधन निद्रामुद्रा प्रवर्तयति क्रिया । रचयतितरां स्वैराचारप्रवर्तनकर्तन वत वत लसत्तेज पुञ्जो विभाति विभाकर ॥' काव्यप्रकाश X (Here a king called विभाकर and the Sun are both praised) अर्थमात्रकम्—The poets of the west care only for the meaning (they do not exhibit charm of style or figures of speech) उत्प्रेक्षा is a figure of speech To explain it briefly, it consists in representing (poetically, not through mistake) one thing as another thing or in representing a particular effect as due to some cause other than the real one or representing something done with one motive as due to another It is generally introduced by such words as मन्ये, शक्ये, युव or इव (as it were) Bāna's works bristle at every step with this figure The verse 'हरकण्ठ' is a good example of उत्प्रेक्षा गौडी -डम्बर among Gauda poets there is only show of words (high-flown language) Their works do not contain charming thoughts or such qualities as perspicuity &c Dandin, who was at least a contemporary of Bāna, if he was not earlier still, speaks of two literary styles (रीति), viz, वैदर्भी and गौडी He says that ten Gunas (such as प्रसाद, माधुर्य and भोज) are the essence of the Vaidarbhi style, while the Gaudī style is the reverse of the Vaidarbhi (काव्यादर्श I 41-42) He tells us that the Gaudas were very fond of अनुप्रास (काव्यादर्श I 54) and that even in verse they employed long compounds (काव्यादर्श I 80) वामन says in his काव्यालङ्कारसूत्रवृत्ति (I 2 12.) 'समस्तात्युद्भूतपदाम्भोज कान्तिगुणान्विताम् । गौडीयामपि गायन्ति रीति रीतिविचक्षणा ॥' गौडी is the district of Gaur, central part of Bengal, formerly it extended from बङ्ग to the borders of Orissa

Verse 8 नवोर्थ—a new topic (*i e* a subject not dealt with by former writers) or a striking subject or meaning This refers to the imaginative side of a poet's mind, called प्रतिभा by Sanskrit rhetoricians 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा सता' जातिरग्राम्या description of nature or objects that is not vulgar For जाति, see above p 4 दण्डी gives the following as examples of ग्राम्य and अग्राम्य ways of description, respectively, although the mean-

ing is the same 'कये कामयमान मा न त्वकामयसे कथम् । इति ग्राम्योऽयमर्थात्मा वैरक्षाय प्रकल्पने ॥ काम कन्दर्पचाण्डालो मयि वामाक्षि निर्दय । त्वयि निर्मेत्सरो दिष्टेऽप्यग्राम्योऽर्थो रसावहः ॥' (काव्या० I 63-64) जाति also means a particular class of metres regulated by Mātrās, such as आर्षो Compaire 'पद्य चतुष्पदी तच्च वृत्त जातिरिति द्विधा' काव्या० I: 11 जाति also means 'a composition or verse in which the same words represent Sanskrit or Prakrit' Both these meanings are not suitable here ह्येव—for explanation, see the preceding verse अङ्घ्रिष्ठ not laboured 'व्यवहितार्थप्रत्यय छिष्टम्' काव्यालङ्कारसूत्र II 1 21 स्फुटो रस A sentiment (which is the subject matter of a poem) that is easily understood रस is the soul of Kāvya It is that sentiment which rules a composition and which is the object of the poem to present to the mind of the reader Rasa^s are eight शृङ्गार, वीर, करुण, हास्य, रौद्र, भयानक, बीभत्स, अद्भुत Some add a ninth रस ७८३ शान्त विक बन्ध—The Com says 'उदारतालक्षणबन्ध-गुणयुक्त यत्र सति नृत्यन्तीव पदानि प्रतिभासन्ते' In this he follows Bāman's काव्यालङ्कारसूत्र III 1 22 'विकटत्वमुदारता'—वृत्ति "बन्धस्य विकटत्व यदसौ उदारता । यस्मिन्सति नृत्यन्तीव पदानि प्रतिभासन्ते जनस्य वर्णभावना भवति तत् विकटत्व लीला-यमानत्वमित्यर्थः । यथा 'स्वचरणविनिविष्टैर्नूपुरैर्नर्तकीनां झणिति रणितमासीत्तत्र चित्र कल च' । न पुनः 'चरणकमलकलझैर्नूपुरैर्नर्तकीनां झणिति रणितमासीन्मञ्जु चित्र च तत्र' " This means that in विकटत्व the sound must be an echo to the sense C and T translate 'language rich in sonorous words' The author in our opinion rather refers to ओजोरुण about which दण्डी says 'ओज समासभूयस्त्वमेतद्भवस्य जीवितम् । पथेऽवदाक्षिणायानामिदमेक परावणम् ॥' काव्या I 80 कृत्स्न ष्कारम् all this it is difficult to find in one composition

Verse 9 किं काव्येन what is the use of the poetry of that poet ? C and T translate 'what has that poet to do with poetry ?' This does not yield a good sense. Construe यस्य सर्ववृत्तान्तगमिनी भारती जगन्नय न व्याप्नोति सर्ववृत्तान्तगमिनी भारती कथेव (सा यथा जगन्नय व्याप्नोति)—whose Muse comprehending the furthest limit of metrics does not cover the three worlds (she does not become well-known in the world) like the Bhārata story सर्वेषां वृत्तानां (metres) अन्त गच्छति इति (with Muse); सर्वान् वृत्तानान् (इतिहासान्) गमयतीति that conveys all sorts of narratives (with भारती कथा) The Mahābhārata contains numerous episodes

Verse 10 Here Bāna offers his meed of praise to the authors of आख्यायिकाs that preceded him आख्यायिकाs were composed from very ancient times Vide Introduction p XIII

For a definition of आख्यायिका given by रामह, see Introduction p XX The salient points are that it is in prose, has a high topic, is divided into sections called उच्छ्वास, contains verses in the वक्त्र and अपरवक्त्र metres which suggest coming events The साहित्यदर्पण (परिच्छेद VI) calls the sections आश्वास कथ श्रवा how are those princes among poets, viz the authors of आख्यायिकाs, not to be praised ? (२ e they deserve the highest praise) उच्छ्वा न्ना unwearied even at the end of an उच्छ्वास २ e who are able to compose another उच्छ्वास equal in merit to its predecessor येषा स्वती in whose verses (in the वक्त्र metre) the goddess of speech dwells In the वक्त्र metre, there are eight syllables in each पाद as in अनुष्टुप् It is defined as 'नाद्यान्नसौ स्वातामन्धेर्वोऽनुष्टुभि र्व्यातम्' After the first letter in each पाद there should be no नगण nor सगण and after the first four letters there should be a यगण उच्छ्वा खिन्ना —conveys another idea A man who is tired heaves out a deep breath There is an apparent विरोध in saying that they are not exhausted even when they are breathing hard कवीश्वरा may also mean 'the omniscient gods' २ e the creator (the plural being used for श्रेय or to show respect) The supreme spirit is often called कवि in the Upanishads and the Gītā 'कविं पुराणमनुशासितार' &c गीता ८ ९, 'कविर्मनीषी परिभू स्वयम्भू' ईशावास्योपनिषद् ८ उच्छ्वा खिन्ना would mean 'not exhausted or afflicted even at the end of the Universe' In the Upanishads the Universe containing the Vedas, the Heavens, the earth &c is said to be the नि श्चित of the Supreme 'अस्य महतो भूतस्य नि श्चितमेतच्चद्रुग्बेदो अस्यैवैतानि नि श्चितानि' बृहदारण्यकोपनिषद् II ४ १० वक्त्रे सरस्वती The goddess of speech is often poetically described as dwelling in the mouth of Brahmā Compare 'चतुर्मुखमुखाम्भोजवनहसवधूर्मम । मानसे रमता नित्य सर्वशुक्ला सरस्वती ॥' काव्यादर्श I १

Verse 11 Construe कर्णगोचर गतया वासवदत्तया नून कवीना दर्पं अगलत् कर्णगोचरं गतया पाण्डुपुत्राणा शक्त्या इव कवीनां (दर्पं अगलत्) The pride of poets indeed melted away on account of वासवदत्ता when it reached their ears, just as the pride of Drona vanished when the missile of the sons of Pāṇḍu given by Vāsava (Indra) came near Karna वासवदत्ता—This seems to be the work of Subandhu. It is a कथा technically so called Vide Introduction p XX It cannot be the आख्यायिका वासवदत्ता mentioned by Patañjali (Introduction p. XIII). The authors of आख्यायिकाs came in for high praise in the preceding verse. We

naturally expect that in this verse the author should refer to another class of works. In this Introduction Bāna assigns only one verse to each of the poets or works mentioned below. There is no reason why he should depart from that rule in the case of आख्यायिका. A कथा is very much like an आख्यायिका and so it is but proper that the वासवदत्ता of सुबन्धु (being a कथा) should receive encomiums after the authors of आख्यायिकाs, if सुबन्धु preceded Bāna, as we hold कवि also means द्रोण. The plural कवीना may be explained as due to the exigencies of शेष or as expressing respect. द्रोण was the son of भरद्वाज 'भरद्वाजस्य च स्कन्न द्रोण्या शुक्रमवर्तत । महर्षेः श्रुतपुस्तकसाद् द्रोणो व्यजायत ॥' आदिपर्व 63.6 कवि is a name for शुक्र and so indicates द्रोण. The story of कर्ण, the son of कुन्ती, is well-known. The reference seems to be to the defeat of कर्ण by भीम (vide द्रोणपर्व chap. 129, 131, 133). We may also construe कवीना पाण्डुपुत्राणा (दर्प) कर्णगोचर गतया वासवदत्तया शक्त्या इव (अगच्छद्) 'as the pride of the wise sons of Pāndu melted away through the javelin that was given by इन्द्र and that came to the hands of Karna. Karna was a generous man. Once Indra who was interested in Arjuna came to Karna as a Brāhmana and begged of him his divine armour and ear-rings. Karna true to his word gave Indra what he wanted. Indra being pleased with Karna gave him a शक्ति that would kill one महारथी whoever he might be. See आदिपर्व chap. 111 'ददौ शक्तिं सुरपतिर्वाक्यं चेदमुवाच ह ॥ देवासुरमनुष्याणां गन्धर्वो-रगरक्षसाम् । यमेकं जेतुमिच्छेथा सोऽनया न भविष्यति ॥' verses 29-30

Verse 12. भट्टार यते the prose composition of the revered हरिचन्द्र acts like a king ; e is pre eminent like a king भट्टार. or भट्टारक is a term of respect applied to kings in dramas and inscriptions 'राजा भट्टारको देव' इत्यमर. It was also applied by Jain writers to those who abandoned the worldly life नृप इव आचरति नृपायते according to 'कर्तुं क्यद् सलोपश्च' पा 3.1.11. पद..ञ्जल charming or brilliant on account of the arrangement of words (with गद्यबन्ध), splendid on account of the firmness of his position (with नृप). पदानां शब्दानां बन्धेन (रचनया) उज्ज्वल ; पदस्य बन्धेन &c हारी charming (with गद्यबन्ध), wearing a necklace (with नृप). We may also separate as-उज्ज्वलो अहारी (with गद्यबन्ध). अहारी not stealing (from the works of others). कृत स्थिति—कृता वर्णानां क्रमेण (अलङ्कारशास्त्रानुसारेण) स्थिति यस्मिन्, कृता वर्णानां ब्राह्मणादीनां क्रमेण (शास्त्रक्रमेण) स्थिति. येन—In which letters are employed in

accordance with the rules of poetics (with गद्यवन्ध), who makes the four Varnas follow the rules prescribed for each (with नृप) It was the canon of rhetoricians that माधुर्यगुण was most appropriate in शृङ्गार and करुण, and ओज in वीररस माधुर्य consists in employing letters from क् to स्, except टवर्ग, preceded by the nasals of their class, and that in ओज one should employ conjunct consonants joining the first and second or third and fourth letters of each class, टवर्ग, श् and ष् 'टवर्गवर्जिता स्पर्शा स्वस्ववर्गान्तशेखरा । लघुरेफलकारौ च कोमला परिकीर्तिता ॥ रेफेन यस्य कस्यापि योग आचतुर्तीययो । स्वोत्तराभ्या तुल्ययोर्वा परुषाष्टयण शषौ ॥' रत्नापण on प्रतापहृद भट्टारहरिचन्द्र is no more than a mere name to us His prose composition has not yet been discovered There is a poem called धर्मशर्माभ्युदय written by a Jain writer हरिचन्द्र A verse of the Gaudavaho (Vide Intro p XII) speaks of a हारियन्द (Prakrit for हरिचन्द्र) वन्ध Is this a reference to this हरिचन्द्र ?

Verse 13 The principal sentence is सातवाहन सुभाषितै रलैरिव कोशमकरोत्—सातवाहन made a treasure with fine sayings as with jewels अविनाशिनम् Immortal (as applied to the collection of सुभाषितैः), inexhaustible (with the treasure of jewels) अग्रान्यम्—not vulgar or indecent : & refined (with सुभाषितकोश), not produced in villages (with रत्नकोश) Jewels are found in the sea or in mines (not in villages) विशुद्धा जाति स्वभावोक्ति येवु (with सुभाषितैः); विशुद्धा जाति येषां (with रत्नैः) of purest character विशुद्धजातिभिः means the same thing as 'जातिरग्रान्या' above कोश—a collection of verses that are unconnected with one another & the same subject does not run through them all. It also means 'a treasure' 'कोश श्लोकसमूहस्तु स्यादन्योन्यानपेक्षक' साहित्यदर्पण VI See also काव्यादर्श I 13 "मुक्तक कुलक कोश सङ्घात इति तादृश । सर्गवन्धाङ्गरूपत्वादनुक्त पद्यविस्तर ॥" In this verse the author seems to praise the गाथासप्तशती of हाल That work consists of 700 Prakrit verses It is a collection of verses composed by हाल (सप्तशती-I 3) in the Āryā metre (which is a subdivision of जाति for which see p 7) 'मात्राभिर्गणना यत्र सा जातिरिति काश्यपः । अग्निपुराण chap 337 22 सातवाहन (Prakrit सालाहण) is identified by हेमचन्द्र with हाल 'सालाहणम् हि हालो' देशीनाममाला VIII 66 In the अभिधानचिन्तामणि we have 'हाल स्यात्सातवाहन' हाल seems to us to be an abbreviated form of the Prakrit सालाहण (स and ह being often interchanged even in modern vernaculars like the Gujarati) क्षीरस्वामी quotes several verses enumerating the names

of famous emperors of old among whom occurs हाल 'हाल' स्वाच्छा-
लिवाहन' A king सातवाहन is connected with गुणादय the author
of the बृहत्कथा, for which see verse 17 सुभाषित is defined as
'पुराणेष्वितिहासेषु तथा रामायणादिषु । वचन सारभूत यत्तत्सुभाषितमुच्यते ॥'.

Verse 14 प्रवरसेनस्य कुमुदोज्ज्वला (कुमुदवत् उज्ज्वला) कीर्ति सेतुना
सागरस्य पर पार प्रयाता कुमुदोज्ज्वला (कुमुदेन तदाख्येन वानरसेनापतिना) उज्ज्वला
कपिमेना सेतुना सागरस्य पर पारमिव प्रयाता The author here praises the
Prakrit poem called सेतुबन्ध or रावणवध Bāna is engaged in this
Introduction in celebrating the names of authors and their
works Hence it follows that प्रवरसेन was the author of सेतुबन्ध
There is a tradition that the सेतुबन्ध was composed by कालिदास
and that प्रवरसेन was only the patron of that great poet Bāna's
words at least do not lend any support to this tradition. The
Rājataranginī speaks of several kings of Kashmir that bore
the name प्रवरसेन At the command of हर्ष विक्रमादित्य of उज्जयिनी the
kingdom of काश्मीर was offered to a poet मातृगुप्त who is often
identified with कालिदास without any reason beyond the fact
that both names mean the same thing When at Harsha's
death मातृगुप्त abdicated the throne, प्रवरसेन (II) ascended it
and generously treated मातृगुप्त, vide राजतरङ्गिणी III 125-323
Dandin says that the language of the country of Mahārāshtra
is Prakrit *par excellence* and that the सेतुबन्ध is composed in
(महाराष्ट्री) प्राकृत 'महाराष्ट्राश्रया भाषा प्रकृष्ट प्राकृत विदुः । सागर सूक्तिरत्नानां
सेतुबन्धादि यन्मयम् ॥' कान्यादश I 34 If, as tradition says, the
author of the सेतुबन्ध was a king, may we hazard a conjecture
that he may have been one of the Vakātaka kings? In the
Chammak and Sivani copperplate grants (C I I III pp 235,
243) we have two प्रवरसेन of the Vakātaka family In the
army of the monkeys कुमुद was a commander 'शरम कुमुदो
वह्निर्वाणरो रम्भ एव च ॥ एते चान्ये च बहवो वानरा' कामरूपिण I' रामायण
किष्किन्धा 39 37-38 The monkeys under the supervision of
their leader नल, son of विश्वकर्मा, constructed the bridge by
means of which they crossed over to लङ्का. See युद्धकाण्ड chapter
22 74-75 'तानि कोटिसहस्राणि वानराणां महौजसाम् ॥ बध्नन्तः सागरे सेतु
जम्मु पार महोदधे ॥' The Com construes प्रवरसेनस्य also with
कपिसेना 'अत्रे पुते रमो येवा ते प्रवरसा वानरास्तेषामिन स्वामी, प्रवरा च सेना
यस्य स सुग्रीवश्च' According to this प्रवरसेन is सुग्रीव (प्रवरस-इन),
because he was the master of monkeys who have a liking for
leaping or because he had an excellent army कुमुद is a white
lotus and कीर्ति is poetically represented as white

Verse 15 Bāna here eulogises the dramatist Bhāsa Kālidāsa speaks of him in his मालविकाग्निमित्र as very famous For a reference to him in the Gaudavaho see p XII of the Introduction The सरस्वतीकण्ठाभरण quotes the verse 'भासयत्यपि भासादौ कविवर्ये जगन्नयीम् । के न यान्ति निबन्धनार कालिदासस्य दासद्वयम् ॥' The सूक्तिमुक्तावलि quotes a verse of राजशेखर about भास 'भासनाटकचक्रेऽपि जेकै क्षिते परीक्षितम् । स्वप्रवासवदत्तस्य दाहकोऽभून्न पावक ॥' Peterson's Intro to सुभाषितावलि pp 80 81 Until very recently it was believed by all that Bhāsa's dramas were lost Mr T Ganapati s'astri of Trivandrum has published about thirteen plays the authorship of which he ascribes to Bhāsa on several grounds We have our own doubts as to whether the plays now put forward are the genuine works of Bhāsa But obvious considerations prevent us from entering into that question here The principal sentence is भास नाटकै देवकुलैरिव यशो लेभे सूत्र रम्भे — सूत्रधारणे कृत आरम्भ येनाम्—that had an introduction spoken by the manager of the stage (with नाटकै), that were constructed by architects (with देवकुलै) बह्व्यो भूमिका येषु, बह्व्य भूमय येषु—in which there are numerous characters (with नाटकै), in which there are several stories The affix क is optionally added to all बहुव्रीहि compounds सप्तकाकै containing पताकास (with नाटकै), possessed of banners (with देवकुलै) पताका is a term in dramaturgy There are five अर्थप्रकृतिस (the leading sources of the principal object in a drama) viz , बीज, विन्दु, पताका, प्रकरी and कार्य पताका is defined by भरत 'यद्वत् हि परार्थं स्यात्प्रधानस्योपकारकम् । प्रधानवच्च कस्येत सा पताकेति कीर्तिता ॥' नाट्यशास्त्र 19 23 It is an episode which has no purpose in itself, but is put in by the author for serving as a foil to the principal theme, e g the representation of the career of सुग्रीव when the principal theme is रामचरित The दशरूप says 'प्रासङ्गिक परार्थस्य स्वार्थो यस्य प्रसङ्गत । सानुबन्ध पताकाख्य प्रकरी च प्रदेशभाक् ॥' I 13. On this Benik's comment is 'दूर यदनुवर्तते प्रासङ्गिक सा पताका । सुग्रीवादिवृत्तान्तवत् । पताकेवासाधारणनायकचिह्नवत्तदुपकारित्वात् । यद्वत् सा प्रकरी श्रवणादिवृत्तान्तवत्' The साहित्यदर्पण defines पताका as 'व्यापि प्रासङ्गिक वृत्त पताकेत्यभिधीयते' This is quite different from पताकास्थानक, which is of four kinds See साहित्यदर्पण VI for it It is not to be supposed that Bhāsa alone among the dramatists before Bāna wrote plays that were commenced by सूत्रधार or that contained varied dramatic personae or पताकास Bāna's only object is to show, by taking three paronomastic clauses, similarity between temples and dramas

Verse 16 In this verse Bāṇa offers a very glowing tribute of praise to the prince of Sanskrit poets. Translate 'who indeed does not feel delight the moment the fine sayings of Kālidāsa are uttered, sayings which are sweet and agreeable (सान्द्र) like sprays of flowers?' The idea is that even men of ordinary intelligence are delighted with Kālidāsa's sayings, much more therefore will those possessed of high critical faculty find delight in them. वा does not mean 'or' here. It is to be connected with कस्य (कस्य वा न प्रीतिर्जायते), the meaning being 'I should like to know who is not &c'. Compare for this use of वा 'परिवर्तिनि ससारे सृत को वा न जायते'. Note also the use of इव in a similar way 'परैस्त्वदन्य क इवापहारयेन्मनोरमाभात्मवधूनिव श्रियम् ॥' किरातार्जुनीय I 31 निर्गतासु when uttered by anyone (with सुक्तिषु), come out (मञ्जरीषु). The मञ्जरी also is fragrant and thick or glossy (सान्द्र). The reading मधुरसाद्रौसु (wet with sweet juice) is not so good, as it cannot be well construed with सुक्तिषु. This verse indicates, in our humble opinion, that Kālidāsa was an household word in the days of Bāṇa and that therefore the former preceded the latter by a long interval of time.

Verse 17 The principal sentence here is—बृहत्कथा हरलीला इव कस्य विस्मयाय नो (भवेत्)—In whom would the बृहत्कथा not cause marvel, as the sportive action of Ś'iva does? The बृहत्कथा here spoken of is a work in a Prakrit dialect called पैशाची ascribed to गुणाढ्य. The original work in पैशाची is not now extant. But it is certain that in the 11th and 12th centuries of the Christian era it was available. We have abridgments of the work in Sanskrit compiled by two Kashmirian Pandits, Kshemendra (11th century) and Somadeva (12th century). सोमदेव tells us in the कथासरित्सागर 'यथामूलं तथैवैतन्न मनागप्यतिक्रम । ग्रन्थविस्तरसंक्षेपमात्रं भाषा न भिद्यते ॥' I. 1 10. A third redaction of the ancient बृहत्कथा was issued by a French Scholar M. Jacôte See J. R. A. S. for 1906 p. 689 for a Tamil work based upon the बृहत्कथा. Why the book was written in पैशाची is explained in the 6th and 7th chapters (तरङ्ग) of the first लम्बक of the कथासरित्सागर. The story resembles that of the sibylline books. गुणाढ्य was originally a minister of क्षातवाहन king of the Deccan. Being defeated in a wager he went to the विन्ध्य forest, learnt पैशाची, wrote a work in his own blood containing seven lakhs of verses. When the king would not receive a strange

work like that, गुणाढ्य read each page and burnt it. Ultimately the king sent for गुणाढ्य when only a lakh of verses remained. For references to गुणाढ्य and his बृहत्कथा see Introduction p XXII (footnote). According to the कथासरित्सागर, गुणाढ्य had to forego संस्कृत, प्राकृत and देशभाषा. We hazard the conjecture that पैशाची was the name given to Pāli or some dialect similar to it by गुणाढ्य to prove true to his word or by others before him in derision as the language of the Buddhist heretics (who would be no better than पिशाच to orthodox Indians). The बृहत्कथा excites wonder on account of the marvellous stories it contains समुदीपित कन्दर्प यथा by which passion is excited (with बृहत्कथा). The बृहत्कथा, to judge from its abridgments, contained numerous stories of love and intrigue. The Com explains in another way also 'समुदीपित प्रकाशित ख्याति नीत कन्दर्पे नरवाहनदत्तो यस्यामिति । स हि कामाक्ष इति आगम' नरवाहनदत्त was the son of वत्सराज and वासवदत्ता and was crowned king of the विद्याधरा. 'गगनादुच्चचारैव काले तस्मिन्सरस्वती ॥ कामदेवावतारोऽयं राजजातस्तवात्मज । नरवाहनदत्त च जानीहि नमिहाख्यया ॥' कथासरित्सागर 4th लम्बक 3rd तरङ्ग verses 72-73 समुदीपित कन्दर्प यस्याम् or यथा (with हरलीला) by which Cupid was burnt up. Or we may separate समुत् and दीपितकन्दर्पा समुद् (मुदा सह) = सहर्षा full of joy मदन wanted to help the gods against the demon तारक who was destined to be killed by the son of शिव. In order to induce शिव to marry पार्वती Cupid was about to shoot his flowery arrow, when S'iva, coming to know his intention, burnt him to ashes in wrath with the fire from his third eye कृतगौरी प्रसाधन (lit accomplishment & e, propitiating) यस्याम्. The Com explains in two ways गौरी was a goddess presiding over some विद्या which was propitiated by नरवाहनदत्त. The other is a strained explanation 'गौरीं प्राप्तिं पूरयति गौरीप्र । साधनं परिकरबन्धो यथाप्रस्तावो यस्याम् । गौरीप्रेरितेन हि हरेण तथा तस्या परिकरबन्धं कृतो यथा साऽतीव विप्रिये' The story narrated in the बृहत्कथा was first given to पार्वती by शिव. Vide बृहत्कथामञ्जरी I 1. There is no necessity to divide the words in an unusual way (as गौरीप्र and साधन). The simple meaning is—शिव propitiated गौरी by telling her the original story of the बृहत्कथा प्रसाधन also means 'decoration' (with हरलीला).

Verse 18 This is a very hard verse. Various interpretations have been proposed. The Com takes आढ्यराज to be some poet and explains उत्साह as 'beating time in dancing' and then quotes the explanations of others 'उत्साहो नृत्ते तालवि-

शेष । उदीर्यमाणगीत्याभारभूतपदोपचारात्काव्यमप्युत्साह इति केचित् । यत्र पूर्वं श्लोकेनार्थ उपक्षिप्यते पश्चात्स एव गद्येन वितन्यते मध्ये वृत्तनिबन्धश्च भवति स परि-
समाप्तार्थ उत्साह उच्यते इत्यन्ये' In construing this verse we have to remember two things Firstly, in the preceding verses Bana eulogises eminent poets and their works, so it is not unnatural to expect that आढ्यराज is the name of a poet Secondly, in the following verse the author in a strain of humility says that he is taking a bold step in writing an *Ākhyāyikā* about his patron Harsha He intimates that he has no intention to rival the works of the great poets of old, but that his sole motive is to give expression to his admiration for his patron The plain meaning is 'my tongue, as if drawn inwards by the Utsāhas composed by Ādhyaraja, does not set about to write a poem' The idea is that the Utsāhas of आढ्यराज are such works of genius that I (बाण) cannot embark on making an effort in the same direction for fear of being ridiculed when my puny gifts are compared by people with the giant intellect of आढ्यराज The idea conveyed by हृदयस्यै स्फुटैरपि is this—Bāna had studied the उत्साहs of आढ्यराज and so they were हृदयस्य As they were हृदयस्य (and so inside the body) they may be fancied as able to draw his tongue in But the works of आढ्यराज were not bodily present in Bana's heart They were only remembered In order to draw anything, the presence of the person drawing is necessary But in the case of the उत्साहs their very memory (the mere memory of their worth and greatness) is sufficient to draw his tongue in (i.e. to prevent Bāna from writing any poetic work) This is the force of the word अपि in स्फुटैरपि.

Who आढ्यराज was and what were the उत्साहs he composed it is difficult to say The alternative explanations given by the com convey some idea of what they may have been According to the commentator रत्नेश्वर on the सरस्वतीकण्ठाभरण, आढ्यराज is another name of शालिवाहन who encouraged the study of Prakrit (*vide* Intro p X footnote) Against accepting this interpretation the only objection is that Bāna has already praised सातवाहन (who is the same as शालिवाहन) in verse 13 Peterson thinks that it is a mistake to take आढ्यराज as a proper noun (Intro to Kadambari p 96) He regards आढ्यराज as almost the same as आद्यराज He takes उत्साह to mean 'brave deeds' Some MSS read आद्यराज but that

seems to be an emendation due to the difficulty of explaining आद्वराज One edition reads 'कृतोच्छसै' which also seems to be an unauthorised emendation Pischel held that आद्वराज was Harsha himself (J R A S for 1903 p 830) But it is not clear why Harsha should be called आद्वराज Some take the verse in a sarcastic sense If आद्वराज is शालिवाहन (or सातवाहन), we know how he discouraged (the opposite of उत्साह) गुणाद्वय when the latter brought his strange work of seven lakhs of verses But several objections can be urged against this way of explaining the verses There is no reason why Bāna should indulge in sarcasm against a famous king that died several centuries before him Besides this sense does not fall in well with the next verse Mr F W Thomas is troubled by the word अपि in स्मृतेरपि and thinks that the reference may be to some psychological doctrine according to which memory does not reside in the heart (J R A S 1903 p 830)

Verse 19 तथापि although I am afraid of the ridicule that may be poured upon me in striving to reach the position of a poet of the eminence of आद्वराज नृपते चापलम् through my devotion to my king (Harsha), I, being undismayed and eager to carry out (my undertaking), make bold to plunge with my tongue in the ocean of Akhyāyikā He means that he is going to write an आख्यायिका about हर्ष and sing his praises with his tongue That is a rash undertaking (चापल) for one like him Separate मक्त्वा अभीत अभीत may also mean 'being surrounded & protected all round' (अभि + इत) डुवन Swimming डुवने एव चापलम् It is a rash act to plunge in the deep ocean निर्वहणे आकुल would also mean 'anxious to go across to the other side' (with one who plunges into the ocean)

Verse 20. Here आख्यायिका is compared to a bed (शय्या) सुख लिता (सुखेन प्रबोध ज्ञान तेन ललिता) charming on account of conveying knowledge with ease or charming on account of its being easy to understand The Vedas and Śāstras contain injunctions laying down how one should act Poetry like a bitter pill coated with sugar inculcates good conduct and abstinence from sin in a sweet persuasive manner Compare 'ख दुःकाव्यरसोन्मिश्र शास्त्रार्थमपि भुञ्जते। प्रथमालीढमधु पिवन्ति कटु भेषजम् ॥', compare also 'कटुकीषधवच्छास्त्रमविद्याव्याधिनाशनम् । आह्लाषमृतवत्कव्यमविवेकगदापहम् ॥' काव्यालङ्कारकामधेनु- सुख लिता that is agreeable

because one rises from it in a happy mood (with शय्या) सुखं प्रबोध (waking up from sleep) तेन ललिता शोभनाना वर्णाना व्रतना (arrangement) तेन उज्ज्वलै (शब्दै) See above p 10 as to the employment of particular letters for a particular purpose सुवर्णं -वले brilliant on account of being overlaid with gold or on account of the combination of agreeable colours (with प्रतिपादकै) प्रतिपादकै that convey sense (with शब्दै), with the feet (of the bed) शय्या is used in another sense also It means 'such a collocation of words in a poem that no word can be substituted by another without marring the beauty of the poem' 'या पदाना परान्योन्यमैत्री शय्येति कथ्यते' प्रताप रुद्र (वृत्ति—पदविनिमयासहिष्णुत्वाद्धन्वस्य पदानुगुण्यरूपा शय्या) वाण employ the word in this sense in the कादम्बरी 'स्फुरत्कलालापविलासकोमला करोति राग हृदि कौतुकाधिकम् । रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिभवान् वधूरिव ॥' (Intro 8th verse) The words सुखं, सुवर्णं and प्रति mean the same thing with शय्या in this sense as with आख्यायिका The अग्निपुराण says that शय्या is the same as मुद्रा 'अभिप्रायविशेषेण कवि शक्ति विवृण्वती । मुद्रादायिनीति ना मुद्रा सैव शय्यापि नो मते ॥' 342 26

Verse 21 ज्वलन् प्रनापज्वलन एव प्राकार तेन कृता जगत रक्षा येन who protects the world by the rampart-wall (प्राकार) of the fire of his glorious valour सकलाना प्रणयिना मनोरथा तेषा सिद्धौ श्रीपर्वत Who is a श्रीपर्वत in fulfilling the desires of all suppliants प्रणयिन् a friend, or one who comes with a request श्रीपर्वत is a mountain in Telingana sacred to शिव 'श्रीपर्वते महादेवो देव्या सह महाधुति । न्यवसत्परमप्रीतो ब्रह्मा च त्रिदशै सह ॥' वनपर्व 85 19 20 The story runs that लक्ष्मी practised penance there and secured the boon of always reclining on the chest of Vishnu Compare 'श्रीपर्वताश्चर्यवार्तासहस्राभिज्ञेन जरद्वद्रविडधार्मिकेण (p 227 of कादम्बरी Peterson's ed)

P. 2 ll 20—28 एव प्रादुरभवन् अनुश्रवते *let it is heard & it is handed down by tradition* किल indicates 'as the story goes' 'वार्तामम्भाव्यो किल' इत्यमर स्व तिष्ठन् presiding over (or dwelling in) his world (& ब्रह्मलोक or सत्यलोक) परमेष्ठी = ब्रह्मा (परमे पदे तिष्ठतीति) It is the subject of आसाञ्चक्रे विका विष्ट occupying his lotus seat that was fully expanded इन् (in विकासिन्) is affixed in the sense of निलययोग (the lotus on which ब्रह्मा reclines is always expanded) 'भूमनिन्दाप्रशसासु निलययोगोऽतिशायने । सम्बन्धेति विवक्षाया च भवन्ति मतुवादय ॥'. एव विष्टर. (वित्तीर्यते इति) 'विष्टरो विटपी दर्भमुष्टि पीठाद्यमासचम्' इत्यमर ब्रह्मा is called कमलासन सुनासीर. (इन्द्र) प्रमुख येषाम् The word is

also written as शुनासीर, क्षीरस्वामी derives as 'शोभना नासीरा अग्नेसरा-
अस्य शुनासीरयोरपत्यमिलेके' गीर्वाणे = देवैः . गी (बाहु) एव बाण (ववयो-
रभेदात्) बाण येषाम् स also explains as 'गिर स्तुतिरूपा वणन्ति
भजन्तीति' ब्रह्मो कुर्वन् engaged in philosophical discussion about
ब्रह्म ब्रह्मोच = ब्रह्मण वदन उक्ति ब्रह्मोच is generally used as a noun in
the neuter, but here it is an adjective of कथा. ब्रह्म means either
Veda or the supreme all-pervading apirit which is the sub-
ject-matter of the Upanishads 'वद सुपि क्यप् च' पा 3 1 106
(वदेभ्यै क्यप् स्यात् चात् यत् अनुपसर्गे सुपि उपपदे । ब्रह्मोचम् । ब्रह्मयथम् ।
सि कौ) स० explains 'ब्रह्मोचा मा कथा यस्यामुच्यते ब्रह्म शाश्वतम्' See
मनुस्मृति 3 231 'यद्यद्रोचेत विप्रैर्भ्यस्तत्तद्व्यादमत्सर । ब्रह्मोचाश्च कथा कुर्या-
त्पितृणामेतदीप्तिमतम् ॥' मेधातिथि on मनु० explains 'ब्रह्मोचा ब्रह्मणि वेदे वा
उच्यन्ते कथ्यन्ते ता ब्रह्मोचा देवासुरयुद्ध वृत्रवध सरमादृत्यमित्याद्या । अथवा क स्विदे
कात्री चरतीत्यादि' अन्याश्च भावयन् engaged in (let causing to be, put-
ting forward) other blameless (निरवद्य) discussions on various
lores विद्याs were either four or fourteen The four are आन्वीक्षिकी
(metaphysics), त्रयी (the three Vedas), वार्ता (agriculture and
trade), दण्टनीति (science of Government) See चाणक्य's अर्थशास्त्र
p 6 'पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिता । वेदा स्थानानि विद्याना धर्मस्य च
चतुर्दश ॥' याज्ञ० I 3 (i e four Vedas, six वेदाङ्गs, पुराण, न्याय, मीमांसा
and धर्मशास्त्र) These are the fourteen Vidyās गोष्ठी an assembly or
discourse In ancient times गोष्ठी was somewhat like a modern
club 'समानविद्यावित्तशीलबुद्धिवदसामनुस्मैरालापैरेकत्रासनबन्धो गोष्ठी' सं If
we read निरवद्याविद्या as one word, then we shall have to separate
as निरवद्य अविद्या०, which does not yield a good sense If we read
निरवद्यविद्या० the meaning will be the same or we may interpret
as 'discussion about the knowledge of the Blameless One' (i e
ब्रह्म). निरवद्य is an epithet of ब्रह्म Compare 'निष्कल निष्क्रिय शान्तं
निरवद्यं निरञ्जनम्' श्वेताश्वतरोपनिषद् 6 19 Note the words 'निरवद्यविद्या-
विद्योत्तिष्ठति' in the last para of the first उच्छ्वास (p 19 text)
Separate तथा आसीन (sitting) त्रिभुवनेन प्रतीक्ष्य पूज्यम् (from ईक्ष्
with प्रति) प्रजापतय — In the मनुस्मृति the ten प्रजापतिस enumerated
do not include मनु, दक्ष and चाक्षुष 'पतीन्प्रजानामसृज महर्षीनादितो दश ॥
मरीचिमभ्यङ्गिरसौ पुलस्त्य पुलह कतुम् । प्रचेतस वसिष्ठं च भृगु नारदमेव च ॥'
मनु० I. 24-35 In the मनुस्मृति (I 36) we are told that these ten
प्रजापतिस created seven Manus of whom चाक्षुष is the sixth (मनु०
I 62) The रामायण gives a slightly different list (अरण्यकाण्ड 14 7-9),
दक्ष is a well-known प्रजापति. He was born from the right अङ्गुष्ठ
of ब्रह्मा (रा० अरण्यकाण्ड 66.10) Probably the author uses the
word प्रजापति not in a technical sense, but in a general sense

'progenitors' सप्तर्षय पुर सरा (मुख्या) येषाम्. The seven sages are मरीचि, अत्रि, अङ्गिरस्, पुलस्त्य, पुलह, ऋतु, वसिष्ठ के चारयन् some uttered with proper accents hymns from the Rig-veda that are appropriate for praising (God) The Rigveda mostly consists of verses praising various deities, describing their wondrous works and soliciting the gods for various boons केचि पठन् some recited the Yajus formula containing worship 'क्षयाच्योरपचिति' इत्यमर अपचिति पूजा भजन्ते इति प्रशंसासामानि Sāman hymns containing praise साम verses are to be sung Almost the whole of the सामवेद is taken from the Rigveda A Yajus is in prose, while a ऋक् is in a metrical form Bāna uses appropriate verbs and descriptive words with reference to the ऋग्वेद, the यजुर्वेद and the सामवेद विवृत ऋतुक्रियातत्र ये that explained (laid bare) the doctrines (or dogmas) of the performance of sacrifice 'तत्र प्रधाने सिद्धान्ते' इत्यमर व्याचक्षिरे expounded (3rd plu Perfect of चक्ष् with वि and आ) विद्यानां विसवाद (difference) तेन कृता due to the difference of the lores they had studied It is better to read with B 'अन्योन्यस्य विवादा' प्रादुरभवन्—(naturally or spontaneously) arose What the author means is—The sages had each of them made a profound study of some particular विद्या and so disputes arose among them not out of envy or pride, but because each was specially devoted to a particular विद्या and so gave expression to his views without meaning any offence to other personages present

P. 2 l 29-p 3 l 15 अथाति जहास अति...प्रकृत्या by nature extremely irritable अत्रेस्तनय—अत्रि's wife was अनसूया a daughter of दक्ष अत्रि had three sons सोम, दुर्वासस् and दत्तात्रेय See विष्णुपुराण I. 10 तारापते (चन्द्रमस) भ्राता The moon is said to have sprung from the lustre of Atri's eye See हरिवंश 25 'नेत्राभ्यां वारि मुलाव दशधा शोतयद्दिशः । त गर्भं विधिना दृष्ट्वा दश देव्यो दधुस्तदा ॥ समेत्य धारयामासुर्न च ता समश्चकुवन् ॥ स ताम्य सहसैवाथ दिग्भ्यो गर्भः प्रमान्वित । पपात भासयेल्लोकान्शीताशुः सर्वभावन् ॥' verses 6-8 Note 'अत्रिनेत्रनिर्गतस्य दृष्ट इव जनेन जन्मदिवस कुमुदबन्धो' हर्षचरित 7th उच्छ्वास मन्दपालः नाम यस्य न मन्दपालनामा तेन कलह करोति इति कलहायते according to 'शब्द-वैरकलहाभ्रकण्वमेधेभ्य करणे' पा 3 l 17 (एभ्यः कर्मभ्यः करोत्यर्थे क्यङ् स्यात् । सि कौ) विस्वरमकरोत् he struck a discordant note विस्वरम् may be taken as an adjective of साम or as an adverb सर्वेषु goes with मुनिषु शापमयात् प्रतिपन्नं मौनं वै that took to silence through fear of a curse. दुर्वासस् was well-known for cursing persons at the slight-

est offence अन्या सम्भवे while Brahma paid no heed (to the lapse of दुर्वासस्) being engaged in conversing with some one else ब्रह्मा is supposed to have sprung from the lotus in the navel of Vishnu Compare first para of the 4th उच्छ्वास 'दिजवर-स्वैच्छागृहीतकोषो नाभिपद्म इव पुण्डरीकेश्चणात्' भगवती कुमारी—connect these with देवी सरस्वती below The principal sentence is भगवती कुमारी देवी सरस्वती श्रुत्वा जहास किञ्चित् उन्मुक्त बालभाव यस्मिन् or येन (*adj.* of वयसि) which had just cast aside childhood & *e.* which had just passed the stage of being a mere girl भूषिन् नवयौवन येन—The idea is—she was so charming at that age that youth it self had its charms heightened by claiming her as one of its owners गृहीतचामरा प्रचलन्ती भुजलता यस्या whose creeperlike hand held a chowrie and was waving पितामह = ब्रह्माणम् उपवीजयन्ती fanning निर्भर्त्सनार्थं ताडन तेन जात राग (रक्तवर्ण) ययो निर्भर्त्सेन. समाना brilliant with her spray like feet naturally red, that as if seemed to have grown red by stamping (on the ground) for censuring (दुर्वासस्) Her feet were naturally red, the poet fancies that they grew red because she stamped with her feet on the ground by way of finding fault with दुर्वासस् who had committed a mistake in singing a साम verse शिष्य चरणा whose feet were musical with two anklets that jingled in accordance with the movements (क्रम) of her steps, as if they (नूपुरयुगल) were two pupils वाचालितौ चरणौ यस्या As she moved about, the anklets on the feet jingled The words पद० and वाचा० yield another sense with शिष्यद्वय The पदपाठ of the Rigveda is ascribed to शाकल्य in the निरुक्त क्रम, जडा and वन are certain arrangements of the verses of the Rigveda intended to preserve the purity of the text The क्रमपाठ is ascribed to पाञ्चाल द्वात्रिंशत्. See शान्तिपर्व 343 103 The अनुशासनपर्व (85 90) mentions both पद and क्रम The क्रमपाठ of the verse 'इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम्' would be 'इदं विष्णु । विष्णुर्व । वि चक्रमे । चक्रमे त्रेधा । त्रेधा नि । नि दधे । दधे पदम् । पदमिति पदम् ।' शिष्यः would be noisy (मुखर) by repeating the पदपाठ and the क्रमपाठ The words चरण and शाखा are sometimes used as synonyms, चरण means 'शाखाध्येतृ' & *e.* 'those who study a particular शाखा of the Veda, an ideal succession of teachers and pupils' This latter sense is required here (with शिष्य०) मदन . दितयम् who (सरस्वती) had legs appearing like the pillars of the arched portal of the city of love. मदननगरस्य तोरण तस्य स्तम्भयो इव विभ्रम यस्य (*adj.* of 'दितयम्'). Her legs were straight and delicately proportioned. Therefore

they as if supported (i e exoited) love, as pillars support the portal of a city This is not a very elegant way of describing सरस्वती The reading धर्मनगरं would make सरस्वती the support of धर्म This is somewhat better सलील is to be connected with विन्यस्त० उक्ता कलहमा तेषां कुल तस्य कल आलाप तद्वत् प्रलपति इति 'प्रलापिनि सलील किलसलया who had sportively placed her sprout like left hand on the string of her girdle that jingled like the sweet murmur of the swarms of love sick कलहसः उत्क = उत्कण्ठित 'उत्क उन्मना' पा 5 2 80 Small bells were attached to girdles विन्यस्त वामहस्त एव किलसलय यया. विद्ध काया whose body was rendered pure by the Brahmanical thread hanging down from her shoulder, as if it (ब्रह्मसूत्र) were a coil of virtues that stuck to her on account of dwelling in the heart of the wise ब्रह्मसूत्र = यज्ञोपवीतम् (ब्रह्मणि वेदग्रहणकाले धृत सूत्रम्) सरस्वती dwells in the mind of the wise, गुणः (virtues) also occupy the heart of the wise The मानस lake was created by ब्रह्मा whose laughter was सरस्वती, so she may be said to be dwelling on the मानस lake ब्रह्मसूत्र is a coil of गुणः (threads) 'कैलासशिखरे तम मनसा निर्मित सर । ब्रह्मणा प्रागिद यस्मात्तदभून्मानस सर ॥' रामायण Compare the description of महाश्वेता 'मण्डलीकृतेन ब्रह्मसूत्रेण पवित्री तत्तकायाम्' कादम्बरी p 130 of P भास्वान् मध्यनायक (मध्यरत्न) यस्य — the central gem of which is brilliant अने यात inlaid with many pearls (अनेकमुक्ताभि अनुयातम्) अपवर्गमार्गम् = मोक्षमार्गम् हारः s fancied to be मोक्षमार्गः because the two epithets भास्व० and अनेक० apply to both भास्वत् सूर्यस्य मध्यं नयतीति ०नायक — the path of final beatitude leads through the sun The Upanishads speak of two paths, देवयान and पितृयान Those who follow the doctrine of works, reach by various stages the moon and after enjoying the fruits of their good works there, they have to be born again Those who follow the path of knowledge were supposed to reach by various stages the sun and thence to attain to मोक्ष When there is मोक्ष, the cycle of births and deaths ceases 'ते य एवमेतद्विदुर्यं चामी अरण्ये श्रद्धा सत्यमुपासते तेऽचिरं भेदसम्भवन्ति, अचिपोऽह , अहं आपूर्वमाणपक्षमापूर्वमाणपक्षाद्यान्पण्मानानुदङ्गादित्य 'ति मासेभ्यो देवलोकं देवलोकादादित्यमादित्याद्देवत तान्वैद्युतान्पुरुषोऽमानव एत्य [देवलोकान् गमयति तेषु ब्रह्मलोकेषु परा परावतो वसन्ति तेषां न पुनरावृत्ति ' हृदारण्यकोपनिषद् XI 2 14 In the गीता, they are called शुद्धगति and तत्त्वगति 'शुद्धवृत्ते गतीं ह्येतं जगत् शाश्वतं मते । एकया बाल्यनावृत्तिमन्ययावर्तते [न ॥' VIII 26 The com quotes the verse 'परित्राह योगयुक्तश्च शूरश्च भेयुश्च हत । द्वाविमौ पुरुषौ लोके सूर्यमण्डलभेदिनौ ॥' which is महा० उद्योगपर्व

33 61 with slight variations वदन राजमाना resplendent with her quivering lip that was red as if with the Alakṭaka dye from the feet of all the Vidyās that had entered her mouth Alakṭaka dye was applied to the feet by young ladies Her lip is naturally red The poet fancies that the redness was due to the fact that Vidyās (ladies) in entering her mouth left some lac sticking to her lip A very learned person is often spoken of as one on the tip of whose tongue dance Vidyās Compare 'अमुष्य विद्या रसनाग्रनर्तकी' सरस्वती, as presiding over all Vidyās, would naturally have them at the tip of her tongue 'ओष्ठाधरौ तु रदनच्छदौ दशनवाससी' इत्यमर स प्रतिमाम् (her cheek) on which was reflected (संक्रान्त) an image of the black antelope skin of Brahmā साम हरिणामिव as if the deer in the moon had got down on it for listening to her singing sweet with Sāman (hymns) सामभि or साम्ना मधुर गीत तस्य आकर्षणाय अवतीर्ण शशिहरण यस्याम् (adj of कपोलखलीम्) Deer are very fond of music The spots on the moon were supposed to be either a deer or hare Compare the verse 'अङ्ग केऽपि शशङ्किरे जलनिधे पङ्क परे मेनिरे सारङ्गं कतिचिच्च सज्जगदिरे भूच्छायमैच्छन्परे ॥ इन्दौ यदलितेन्द्रनीलशकलदयाम दरीदृश्यते तत्सान्द्र निशि पीतमन्धतमस कुक्षिस्वामाचक्ष्महे ॥' The reflection of the deerskin of Brahmā on her bright cheek is fancied as being the deer in the moon The bright cheek was like the moon As the goddess was in heaven, it is appropriate that the deer in the moon is spoken of (and not an ordinary one) ति लता One of whose creeper—like eyebrows was raised in a curve (तिर्यक्) and with contempt (सावज्ञम्) अवज्ञया सह यथा स्यात्तथा She felt contempt for दुर्वासस् when the latter committed a mistake through wrath श्रोत्र प्रवाहेण as if washing one ear that was soiled by hearing the discordant note (of दुर्वासस्) with a stream of tears issuing out of the corner (अपाङ्ग) of her eye The poet fancies that, her ear being soiled, she wanted to wash it clean with water The curved eyebrow looked like a stream of water issuing from the corner of the eye and proceeding towards its neighbour the ear to free it of its taint It is not to be supposed that she had tears in her eyes इतर मदा who, with the other ear that had on it a white full-blown सिन्धुवार bunch and that looked as if it were smiling, manifested her pride of knowledge Smiles are poetically represented as white The सिन्धुवार flower on her ear is fancied as the smile of सरस्वती. We smile at the fall

of others सरस्वती under the garb of the white flower smiled at the lapse of दुर्वासस् श्रुति स्वमना who was attended upon by swarms of bees in the flowers of her ear ornament that (bees) besought her ear, as if they (bees) were Omkāras The bees hovering round the flowers on her ear seemed to be making requests (प्रणय) to her ear प्रणव (i.e. the syllable Om) also is श्रुतिप्रणयि (i.e. the friend or constant attendant of Veda) The mystic syllable ओम् precedes the study of the Veda or a Vedic text Compare 'ओङ्कार स्वर्गद्वार तस्माद् ब्रह्म अध्येष्यमाण एतदादि प्रतिपद्यत' आपस्तम्बधर्मसूत्र I 136, 'आसी त्महीक्षितामाद्य प्रणवदलन्दसामिव' रघु I 11 श्रुति वेद प्रणयन्ति that lead forth i.e. introduce Veda सूक्ष्म शरीरा whose figure was covered with a spotless silken robe of fine texture (सूक्ष्म) as if with a flash of intellect प्रतान shoot or tendril सूक्ष्म subtle (with प्रज्ञा) निमल pure (and not wicked or sinful), with प्रज्ञा Her fine robe was like the subtle flashes of intellect बाह्य किरन्ती spreading in all directions the pure moon-light of her teeth, as if it were literature ज्योत्स्नाया जालोक तम् The bright teeth of सरस्वती gleamed forth when she laughed at दुर्वासस् The teeth, as they belonged to सरस्वती, were really वाङ्मय (वाच सरस्वत्या विकार) वाङ्मय also means 'literature' Pure literature spreads enlightenment in the world

P. 3 ll 16 20 दृष्ट्वा जग्राह The principal sentence is दृष्ट्वा च ता तथा हन्ती स मुनि वारिणा ममुपस्पृश्य जग्राह दुर्वा-हीत विद्याव तेन अवलेप तेन दुर्विदग्धे (vocative) that are puffed up with vanity at the (acquisition of) particle of ill understood knowledge शिर शरारो (adj. of कलपस्य) that fell dishevelled as the knot was unloosened when he shook his head शिर कम्पेन शीर्षमाण बन्ध तेन विशरार (from शृ with वि) तस्य 'श्वन्धोरार' पा 3 2 173 (शरार, बन्धार) उन्मिपन् पिङ्गलिमा यस्य the yellow colour of which flashed forth पिङ्गलिमन् m from पिङ्गल with affix इमन्- 'पृथ्वादिभ्य इमनिच्वा' पा 5 1 122 रोचिषा=तेजसा कान्त्या वा सिद्ध दिश as if sprinkling the ten quarters with the fluid of the fire of his wrath The reddish—yellow gleam of his matted hair is fancied to be a fluid spreading over the world Fire has a reddish flame The reddish जटा is like a flame of fire (here identified with wrath) - कृत बध्नन्—This clause contains a complicated pun The plain sense is that Durvāsas knit his eyebrow into a terrific curve whereby his broad forehead was contracted into

wrinkles These wrinkles looked like the lines on a chessboard (अष्टापदम्) अन्धकारित कलाटपट्टमेव अष्टापद यया (adj) of भ्रुकुटिम् This is one of the earliest allusions to the game of chess, which was invented in India 'अष्टापद शारिफलम्' इत्यमर (अष्टौ पदान्यस्य) It is a board divided into eight rows, each row having eight squares It is a question with some whether अष्टापद is a chess board or only a draught board (Marathi सोंगट्याचा पट) We incline to the former view Bāna at all events associates it with the game of chess Compare 'अष्टापदानां चतुरङ्गकल्पना' हर्षचरित 2nd उच्छ्वास चतुरङ्ग refers to the four arms of the ancient Indian army viz infantry, cavalry, elephant riders and chariots Panini was aware of the word अष्टापद being used in a technical sense 'अष्टन सञ्ज्ञायाम्' पा 6 3 125 (उत्तरपदे दीर्घे । अष्टापदम् । सि कौ) Moreover Panini refers to a particular position of S'āras (chess men) in 'अनुपद-सर्वाङ्ग-अयानय बद्धा-भक्षयति-नेत्रेषु' पा 5 2 9 (अयानय स्थलविशेषे त नेय आयानयीन शार । सि कौ) पतञ्जलि comments on this सूत्र and explains the technical meaning of अय and अनय (see Kielhorn's महाभाष्य vol II p 373) In कादम्बरी we have 'अष्टापदपरिचयचतुराभि' (p 196 of P) कृत धानाम् has three senses (1) कृत कालस्य कृष्णवर्णस्य सन्निधान यया that had blackness near it (with भ्रुकुटि, which was dark), (2) कृत कालस्य कृष्णवर्णशारस्य सन्निधान येन (with अष्टापद)—That had black chessmen on it Chessmen were grouped into black and white or red to mark the opposing sides कृत कालस्य यमस्य सन्निधान यया (with अन्त पुर .. मकरिका) that was near यम or that took persons in the presence of यम दुर्वासत् by his curses made people perish and so brought them before यम So his भ्रुकुटि is properly spoken of as driving people into the presence of यम अन्त मकरिकाम् that (frowning eyebrow) was the crocodile ornament painted on the (faces of the) wives (of यम) पत्रमङ्ग—drawings of ornamental figures on the face, bosom etc The knit brow resembled the figure of a crocodile drawn on the cheeks of Yama's wives A crocodile is an emblem of death and so is an appropriate decoration for Yama's wives अति प्रयच्छन् with his extremely red eye offering as it were the oblation (उपहार) of his own blood to the goddess of wrath (अमर्ष) His eyes were suffused red with wrath and seemed to drop down blood So the poet fancies that he was going to offer an oblation of blood to अमर्षदेवता निर्दय दृष्ट- दशनच्छद तस्मात् भय तेन पलायमानाम् निर्दय च्छलेन under the guise of the rays of his teeth, confining his speech that was as if fleeing through

fear at the merciless biting of his lip The idea is -दुर्वासस् being enraged bit his lips and when he did so his bright teeth gleamed forth The poet fancies that his speech was afraid of being mercilessly dealt with as his lip was and so wanted to run away, but was confined inside by the rays of his gleaming teeth असा जिनस्य tying in another way the knot of his deerskin that slipped from his shoulder, as if it were an edict (giving him authority) for cursing As the skin slipped from his shoulder he tied it in another way so as not to allow it to drop down The deerskin had a brownish surface with dark spots A शासनपट्ट is a grant (generally on copperplate or silk cloth) of land or it is a proclamation announcing the orders of a king The brown deerskin resembled a copperplate or silken charter and the dark spots resembled the letters In the case of दुर्वासस् it is fancied to be a charter giving him the authority to curse others स्नेहं यव held in all limbs by gods, demons and sages that were reflected in the drops of perspiration (on his body) and that had as if come in refuge to him out of fear of the curse (that he might pronounce) प्रतिपन्ना. सर्वे अवयवा यस्य दुर्वासस् perspired on account of his intense rage and the assembly of gods was reflected in the bright drops The poet fancies that they out of fear of a curse came beseeching him to be merciful कोपात् कम्प तेन तरलिताः (tremulous) अक्षुल्य यस्य (adj of करेण) करेण क्षिप्य tossing aside his rosary (अक्षमाला) as if it were a string of letters that stuck (to his hand) for propitiating (प्रसादन) him He had his rosary in his hand, but, when he began to shake with wrath, he threw it away The poet fancies that it was not the अक्षमाला that was thrown away, but the letters of the alphabet The letters of the alphabet are here represented as the partisans of सरस्वती and as interceding with दुर्वासस् for सरस्वती (who presides over all learning and therefore also over letters) The sage as if intimated that he would listen to no intercession अक्षरमाला suggests अक्षमाला for two reasons Letters constitute a string as beads do Besides अक्ष may be used as an abbreviated way of indicating all the letters from अ to क्ष कामण्डलव (from क्रमण्डलु with the affix अण्) contained in his water pot समुपसृज्य having sipped water and ejected it A curse was generally pronounced with the pouring of water

P 3 l 26—P 4 l 10 अत्रान्तरे समुत्तस्यौ The principal sentence is अत्रान्तरे स्वयम्भुवोऽभ्याशे समुपविष्टा देवी सावित्री चतुर्भिर्बैदे सह समुत्तस्यौ स्वयम्भुव ब्रह्मण अभ्याशे समीपे मूर्तिमती in a corporeal form पीयूष वसाना wearing a fine bark robe of the tree of paradise that (robe) was as white as the mass of the foam of nectar This and the following clauses in the nominative qualify सावित्री विस्रन्धि, that had tied between her high breasts a knot with an upper garment (a shawl) made of lotus filaments उन्नतस्तनयोर्मध्ये बद्धा गात्रिकग्रन्थि यया स० remarks 'गात्रिकाग्रन्थिर्ग्रन्थिविशेष स्वस्तिकाकार स्त्रीणामुत्तरीयस्य स्तनोद्देशे भवति' She had tied the knot of her shawl in the form of a स्वस्तिक on her bosom तपोबलेन निर्जित त्रिभुवन तस्य जय तस्य पताकाभि भस्म .राजिभि. with lines of the marks of ashes पुण्ड्रक a mark on the forehead made with sandal &c, showing the particular sect to which the votary belongs विराजित ललाटाजिर (ललाट अजिरमिव) यस्या Her forehead being broad is compared to a court-yard The three lines of ashes on her forehead are compared to banners indicating her conquest of the worlds by the power of her austere penance The worlds are three and पताकाः may be fluttering on an open space (अजिर) 'वका ललाटगास्तिस्रो भस्मरेखास्त्रिपुण्ड्रकम् ॥' हारावली 'ऊर्ध्वपुण्ड्रं मृदा कुर्यात् त्रिपुण्ड्रं भस्मना सदा । तिलकं वै द्वित्रि कुर्याच्चन्दनेन यदृच्छया ॥'. योग कक्ष्यका whose वैकक्ष्यक scarf was made up of an ascetic's wrap वैकक्ष्यकम् or वैकक्षकम् (विकक्षाया भव) is primarily a garland (and secondarily an ornamental robe) worn over one shoulder and under the other like a यज्ञोपवीत 'वैकक्षकं तु तत् । यत्तिर्यक् क्षिसमुरसि' इत्यमर योगपट्टक a cloth thrown over the back and knees of an ascetic during contemplation 'पृष्ठजान्वो समायोगे वस्त्रं बलयवद् दृढम् । परिवेष्ट्य यदूर्ध्वंस्तुतिष्ठेत्तथोगपट्टकम् ॥' स्कन्धा ना hanging down from her shoulder (with पट्टकेन), that supports itself on a section of the wind (with स्रोतसा) The wind (वायु) is believed to be divided in to seven स्कन्धस्य, one of which called परिवह supports the Ganges. Compare शाकुन्तल VII 'त्रिस्रोतसं वहति यो गगनप्रतिष्ठा वायोरिम परिवहस्य वदन्ति मार्गम् ॥' See विष्णुपु II 12 28 also. मुखाफेनवद् धवलेन (with both पट्टकेन and स्रोतसा) तप .. स्रोतसेव—The idea is —The white योगपट्टक passing over her shoulder and underneath is fancied to be the stream of the Ganges (both being white and both being लम्बिन्) that had been coiled round her body by the power of her austerities सन्ध्येन goes with करेण. कलयन्ती holding ब्रह्मो... कमण्डलु—the crystal vessel resembled the white lotus bud from which Brahmā was supposed to spring दक्षिण goes with करं

(p 4 l 2) which is the object of उत्क्षिपन्ती अक्षमालया कृत परिक्षेप बन्ध—that (कर) was encircled by a rosary कम्बुनिर्मिता (made of conch-shell) कर्मिका (rings) ताभि दन्तुरित (bristling) On her right hand she had bright rings of conch-shell (instead of glass bangles as at present) 'कम्बुर्ना वलये शङ्के' इति, 'अङ्गुली-यकर्मिका' इति चामर तर्जने तरङ्गिता तर्जनी यस्य the fore-finger of which was waved in chiding (दुर्वासस्) For क see above p 12 उत्क्षिपन्ती raising or tossing up क्रोधोपहन overwhelmed by wrath अनात्मज्ञ not knowing thyself ब्रह्मबन्धु is a term of reproach meaning 'a ब्राह्मण only by caste or in name and not in deeds' 'ब्रह्मबन्धुरिक्षेप' इत्यमर (ब्राह्मणस्य बन्धु परमनुष्ठानाभावाज्जाति-ब्राह्मण—क्षीरस्वामी) मुनिखेटे miserable or villainous sage खेट added to words gives the sense of 'अधम' अपसद = नीच निराकृत an abandoned wretch (lit expelled) The com explains 'निराकृतोऽस्वाध्याय' १० one who does not study the Vedas आत्मन स्खलितेन (mistake) विलक्ष (dismayed or ashamed) 'विलक्षो विसयान्विते' इत्यमर रोषात् विमुक्त वेत्रासन ये This and the following words in the instrumental qualify वेदे (19) ओङ्कारेण मुखरितं (noisy) मुख येषाम् The Vedas are represented as repeating loudly the sacred syllable ओम् उल्लेपेण (by their rapid rising up) दोलायमान (waving to and fro) जयमार तेन भरिता दिश ये The reading आक्षेपः (snatching) does not yield a good sense परिकरबन्धे भ्रमित कृष्णाजिन तस्य आदोष (expanse) तस्या छाया तया द्यामायमान दिवसः येषाम् who made the day look dark with the colour of their expanded deer skins that were flung round (their body) in girding up their loins They girt up their loins out of impatience at Durvāsas' conduct The reading कृष्णाजिनपटच्छायाः is not bad It means 'the colour of their deer skin garments' अमर्षात् क्रोधात् निश्वासा एव दोला (swings) तासु प्रेक्षोलित (tossed, swung) ब्रह्मलोकं ये—the whole ब्रह्मलोक vibrated with their rapid breaths सोम स्रवद्भिः—They perspired through wrath The poet fancies that it was सोमरस that oozed from their body and not perspiration विसर = समूह अग्निहोत्रस्य पवित्र मस तेन स्पर्श ललाट येषाम् whose forehead was bright with the holy ashes of oblations offered into fire कुश वरिभिः—कुशतन्तूनां चार चामर चीरचीवर च ते ंचीवरे स्त एषा—who had a charming ohowrie of Kus'a threads (१० slender कुश grass) and were clad in bark garments The affix इन् is added to the दन्द् compound ंचीवरे आषाढिभिः bearing a staff of the पलाश wood 'पलाशो दण्ड आषाढ' इत्यमर (आषाढासु जात—क्षीर०) 'विशाखाषाढादण् मन्थदण्डयोः' प. ५. 1. 110 (वैशाखो मन्थ, आषाढो दण्डः). A ब्रह्मचारी of each of

the three Vainas was to carry a staff of a particular tree 'ब्राह्मणो वैत्वपालाशौ क्षत्रियो वाट्खादिरौ । पैलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मत ॥' मनुस्मृति II 45 प्रहरणीकृत कमण्डलुमण्डल ये They seized their water vessels in their hands as their weapons मूर्ते in a corporeal form वृषीमपहाय abandoning their seats वृषी or वृषी ('त्रतिनामासन वृषी' इत्यमर) a seat of कुश grass for ascetics

P 4 ll 11-17 ततो न्यवारयत् मर्षय forgive अभू शापस्य she is not a fit person for a curse अनु बुधे though besought by the gods नाथ् 1 P to solicit, but A when it means 'to bless' बद्ध अञ्जलिपुट ये that folded their hands मा ह्य् Do not cause loss to you austerities 'विघ्नोऽन्तराय प्रत्यूह' इत्यमर It was supposed that by pronouncing a curse a person lost his merit रोषस्य आवेशेन विवश beside himself with the emotion of wrath. दुर्विनीत impudent, ill-mannered व्यपनयामि I shall remove उन्नतिम्— is used in two senses, (1) going up, (2) exalted or proud position The first meaning contrasts well with the words 'अवस्तादृच्छ' प्रति क्षता who was ready to give a curse in return सावित्रीम्—is the object of न्यवारयत् असं माननीया Brāhmanas, though their minds are not well disciplined, deserve respect solely for their very birth (caste) Compare वनपर्व 200 89 'यथा इमंज्ञाने दीप्तौजा पावको न प्रदुष्यति । एव विद्वानविद्वान्वा ब्राह्मणो देवत महत् ॥'.

P 4 l 18—P 5 l 16 अथ तां मगात् पितामह is the subject of उवाच (1 23) कम इहन् having a body wearing a white sacrificial thread as if lotus fibres stuck to it when it (body) sprang from the lotus कमलात् उत्पत्तौ लभानि मृणालसूत्राणि यस्या For the birth of ब्रह्मा from the lotus in the navel of Vishnu, see above p 20 The fibres and यज्ञोपवीत are both white The poet fancies that lotus fibres stuck to the body of Brahmā when he sprang from a lotus उद्ग कलम् having stopped the tumult consequent upon the curse with his right hand, from which shot up a pencil of the rays of the clear emerald on his ring and which therefore seemed to hold a bundle of Kus'a grass for warding off the calamity of the three worlds. उद्गच्छन् अच्छस्य अङ्गुलीयकमरकतस्य मङ्गुलताकलाप यस्मिन् त्रिभुवनस्य उपप्लव (calamity, injury) तस्य प्रशमाय कुशानां आपीड समूह त वारयतीति The rays of the emerald resemble green blades of कुश grass कुश grass was supposed to ward off evil It was a calamity for the three worlds that सरस्वती was cursed C and T refer to अथर्ववेद 19 30 4 and 6 43 1 (where इर्ष is called मनुशमन) for showing that कुश grass originated from a

world convulsion and that कुश had power to allay passion अति
 किरणैः with the pure and far reaching rays of his teeth he as if
 let fall in all directions lines for constructing the coming कृतयुग
 In constructing a building a carpenter takes measurements with
 plumb-lines that are also long (दीर्घ) and white (with chalk)
 The rays of Brahmā's teeth resembled such lines The poet
 fancies that ब्रह्मा measured with lines the directions for con-
 structing the future कृतयुग कृतयुग is the first of the four Yugas
 (कृत, त्रेता, द्वापर and कलि) At the time about which बाण spoke,
 it was कलियुग and hence he uses the word भावि सर पट्टेनेव—his
 voice resembled the sound of an auspicious drum beaten at the
 time of starting on a journey सरस्वती, being cursed, was to
 start on her journey to the world of mortals. निह स्तार It will
 ruin you hereafter उद्दाम प्रसृता इन्द्रियाण्येव अथा तै समुत्थापित raised
 by the steeds of senses that rush unchecked रज (1) dust
 (with अश्व), passion (with इन्द्रिय) रज जिताम्—Rajas clouds
 the vision of those that have not conquered the अक्ष (senses,
 axles) Dust raised by horses when the charioteer cannot con-
 trol the chariot (the axle) enters the eye and obscures the
 vision If proper control be not exercised over the senses,
 passion clouds the intellect Compare 'यस्त्वविज्ञानवान्मवत्युक्तेन मनसा
 सदा । तस्येन्द्रियाण्यवस्थानि दुष्टाश्च इव सारथे ॥' कठोपनिषद् I 3 5 अक्ष axle,
 cart अक्ष = इन्द्रिय कि क्षते How far indeed can the (physical)
 eye see? The idea is that it has only a limited scope For
 the use of वा, see verse 16 above कृतबुद्धयः whose minds are
 perfect or educated असत सतो वा good or bad, or the meaning
 is 'actually existent before the eye or not so existent' (i.e.
 absent) निसर्गविरोधिनी opposed by nature धर्म means 'per-
 formance of one's duties enjoined by the S'āstras' एकत्र वृत्ति =
 एकत्र अवस्थानम् आलोक (1) light, (2) enlightenment तमसि (1)
 in darkness, (2) in ignorance, delusion. पर दक्षा clever in detect-
 ing the defects of others (applies to both दृष्टि and बुद्धि) दृष्टि—
 पश्यति your angry mind, like the inflamed eye, does not observe
 your own sin viz your flying into passion दुर्वासस् saw the fault
 of सरस्वती viz laughing at him, but his mind did not dwell upon
 the mistake he had committed nor did he observe that he was
 swayed by passion (राग) When the eye is inflamed (कुपित)
 it cannot see its own redness (राग) The word कुपित in medicine
 means 'suffering from a deranged state of the three humours
 वात, पित्त and कफ' क क—two कs denote great incongruity or

inconsistency between two things वैवधिक one who carries loads on a pole 'विभाषा विवधात्' पा ४ ४ १७ (विवधेन हरति विवधिक, पक्षे ठक् । वैवधिक । विवधरीवधशब्दौ उभयतो बद्धशिव्ये स्कन्धवाहो काष्ठे वर्तते । सि कौ) पुरोभागित्वम्—finding only the faults of others, censoriousness 'दोषैकदृक् पुरोभागी' इत्यमर चक्षुष्मा जन that man though possessed of eye-sight is really blind नहि कर्तव्य वा obscured by rage, the mind does not discriminate between what should and should not be done कुपितस्य भ्रुकुटि of the man flying into a passion, wisdom first becomes clouded and then his eye-brow In this and the three following sentences, the verbs अन्धकारीभवति and others are used in a literal physical sense and also in a secondary sense When a man is angered his brow becomes dark (threatening) and his wisdom forsakes him for the moment राग passion, redness समात्कन्दति overwhelms, attacks चरम चक्षु lastly (redness attacks) the eye : e the eye becomes red when a man is angry तपो गलति the austerities (performed by the angry man) are dissolved : e. have to give way before the wave of passion पश्चा लिलम्—the angry man perspires पूर्व पर —If a person becomes angry, that gives rise to an evil reputation, the angry man's lips quiver अनाशाय—the dative shows the effect wrought by दुर्वासस् A poisonous tree also kills people and has fibrous roots (जटा) and bark मूले लग्नकचे जटा' इत्यमर (वृक्षादिमूल जटा) अनुचिता वृत्ति this tendency of your mind is not in keeping with this garb of a sage (that you wear) as a necklace of pearls (is not appropriate to मुनिवेश) वृत्तमुक्ता (वृत्तेन मुक्ता) devoid of good conduct (with ०वृत्ति), (वृत्त-मुक्ता यस्या) the pearls of which are round (with ०वृत्ति) शैलव- इव like an actor 'शिलषस्य ऋषे अपत्य शैलव' क्षीरस्वामी कृत्रिमम् not natural, counterfeit उपशमशून्येन—the actor dressed as an ascetic has no restraint over his senses (उपशम) nor had दुर्वासस् आकर्ष- dress अल्प जातम् I do not see even the slightest virtue in you The words may also mean 'I don't see the slightest happiness in you (: e proceeding from you to others)' अतिरुचिम्ना (१) by great levity, (२) by extreme lightness (in weight) उपर्वेव... न्वत्त you are floating only on the surface of the ocean of knowledge (: e you have not penetrated deep into the mysteries of knowledge) What is light floats on the sea अनेलमूकाः deaf and dumb 'जडोऽन्वेडेडमूकस्तु वक्तु श्रोतुमशिक्षिते' इत्यमर ड and ल are often interchanged एदा deaf The meaning is—All these sages are not deaf and dumb nor are they fools They also

understand the mistake you committed So you should rather feel ashamed in their presence than select सरस्वती for cursing The reading ण्डा means 'eunuch' The idea would be 'these sages are not impotent, they also can curse you in return, but they have restrained themselves' रोष एव दोष तेन निषद्ये that is fit to be inhabited by the sin of wrath, or रोषदोषस्य निषद्या (market) यसिन् 'आपणस्तु निषद्यायाम्' इत्यमरः स्व ग्राह्ये when your own heart should have been checked अनागस् *ady* innocent आत्मन प्रमाद तेन स्खलित तस्मात् वेल्क्ष्याणि (विलक्ष्य भाव) occasions of shame arising from mistakes due to one's own carelessness (प्रमाद) यै जन whereby a person not properly educated incurs blame The reading वाप्यता conveys the same sense वाप्य = गर्ह्य विनोदयिष्यति will divert or comfort आत्मजस्य मुखकमल तस्य अवलोकन अवधि यस्य—that will end at the sight &c विसर्जित (dismissed, dissolved) मण्डल येन ससन्नम (hastily) उपगत नारद तस्य स्कन्धे विन्यस्त हस्त येन (*ady* of पितामह above) देवर्षि नारद was one of the ten mind born sons of ब्रह्मा See मनु I 35 quoted above p 18 ससु तिष्ठत् got up for the performance of his usual daily rites 'आह्निकं स्यात्पुनरहर्निर्वर्त्ये नित्यकर्मणि' हेमचन्द्र सरस्वत्यपि—connect this with गृहमगात् (1 16) धवल पातयन्ती who let fall on her bosom her glance that was white, dark and variegated, as if it (इष्टि) were a strip of deer-skin The white of the eye and the dark pupil together make the glance variegated and make it resemble a deer-skin with dark spots thereon. The word धवल further suggests a bold contradiction धवल कृष्णशार (spotted antelope) यसिन् A कृष्णशार cannot be धवल षट् माणा The dark bees are fancied to be the incarnate letters of the curse A curse being an evil thing would be dark शापशोकेन शिथिलितौ (without energy) इस्तौ यस्या उपदिश्यमान मर्त्यलोकावतरणमार्गः यस्ये अथो जालकेन—the idea is —The rays of her nails naturally spread downwards, the poet fancies that in spreading downwards from heaven they pointed out to her the way to descend to the world of mortals, अथोमुखीभूतेन—one who tells another unpleasant news hangs down his face नूपुराणा व्याहार. (utterance, noise) तेन आहूतै Domestic हस्त are always represented as following the tinkling of the anklets of ladies Compare 'प्रदक्षिणीक्रियमाणासि व मणिनूपुरबन्धुभिर्बद्धमण्डलं अमद्भिर्भवनहसै' हर्षचरित 5th चन्द्रोत्त. The कलहस्त are compared to the hearts of the inhabitants of ब्रह्मलोक who, out of their affection for सरस्वती, followed her mentally

P 51 17—p 71 10 अत्रान्तरे इति मध्यम लोकम्—the earth (which is between the Heavens and the पाताल) अशुमालं = सूर्य सरस्वती माली—the idea is —the sun descended from his position in mid heavens to the western horizon (the earth) in the evening This is fancied to be due to the fact that the sun wanted to announce that सरस्वती was coming down to the earth मुकुलितानां विसिनीनां (कमलिनीनां) विसर- समूह तस्य व्यमन (calamity) तेन विषण्णानि (dejected) सरासि यस्मिन् Lotus close their petals in the evening The day looked gloomy when they did so मन्दायमाने वासरे when the day waned This and the following clauses up to स्पष्टे प्रदोषसमये (p 61 18) are locatives absolute, the principal sentence being सावित्री सरस्वतीमवादीष्ट (p 61 19) मधुमद भगवति when the holy (sun), the sole eye of the world, as red as the face (लपन) of a very young monkey, quickly (क्षेपीय) descended on to the peak of (the western) mountain, as if he (the sun) was tossed down by the angrily bent glances of loving women exhilarated by the intoxication of wine The beauties flushed with wine were eager for the night The natural descent of the sun to the western horizon is fancied as being due to his being thrown by the angry glances of the beauties क्षेपीय (comparative of क्षिप्र) is here used as an adverb स० explains the propriety of some words 'सम्भोगान्तरायकारी कथमयमद्यापि नास्तमेतीत्यत कोपः'। क्षिप्यमाणश्चातिस्वरित पतति लोकेत्यादिना सम्भोगविघ्नकारित्वमेव प्रकाशयते' प्रस्तुतानि मुखानि (nipples of udders) यास्ता ता मुखा माहेय्य तस्मा यथस्य क्षरन्त्य क्षीरधारा ताभिः प्रवलितेषु that were white with the flowing streams of milk of the herds of cows the udders of which began to drip 'माहेयी सौरमेयी गौ' इत्यमर (मद्यते पूज्यते महा तस्या अपत्य माहेयी—क्षीरस्वामी) आसत्तेन चन्द्रोदयेन उद्दाम (tumultuous) क्षीरोदः (क्षीरसागर) तस्य लहरीभिः क्षालितेषु उपश्लस्य out-skirts 'द्रामा-त उपश्लस्य स्वात्' इत्यमर It is well-known that the waters of the ocean rise up at moon-rise The oceans are said to be seven surrounding the seven द्वीप 'यते द्वीपा समुद्रैस्तु सप्त सप्तभिरावृता । लवणेक्षुसुरासर्पिर्बन्धिदुग्धजलैः-समम्॥' विष्णुपुराण II 2 6 The reading प्रस्तुतमखमाहेयी० would mean 'cows that are useful for the sacrifices that were begun' अपरा रावते when परावत् starting on his afternoon stroll (प्रचारः) and having a chowrie (on his head) was rending at his will (स्वैर) the banks of the river (स्रवन्ती) of the gods, his tusks being reddened by striking against the golden sides (of the river) चामरिणि—chowries were placed on the

heads of elephants and horses चामीकरतटे (सुवर्णतटे) ताडनेन अरुणिता रदना (दन्ता) यस्य रदति pr p of रद् 1 P to split सुरस्रवन्ती the Ganges देरावत is the elephant of Indra His tusks became red because some of the gold stuck to them after the impact Elephants are represented as fond of butting against banks and mounds The reading एताडनरगितरदने would mean 'whose tusks resounded by striking etc' प्रसू पाटलनाम् when the sky (तारापथ) presented a rosy colour, as if it (sky) were besmeared (अनुलिप्त) with the Alaktaka dye of the feet of the several thousands of विद्याधर damsels that were moving about (towards their rendezvous) The sky was suffused red in the evening, the poet fancies that the rosy colour was due to the अलक्तक etc विद्याधर is a class of semi-divine beings अभिसारिका a young woman who goes out to meet her lover or keeps on appointment made by him 'कान्तार्थिनी तु या याति सङ्केत माऽभिसारिका' इत्यमर तारापथ द्रवे when red sandal juice, poured out (आवर्जित) in the sun set worship offered by the Siddhas journeying in the sky, flowed colouring the quarters and possessing the hue of safflower (कुसुम्भ) as though it (juice) were the perspiration of the Evening delighted at her obeisance to S'iva तारापथे प्रस्थिता सिद्धा (semi-divine beings) तै दत्त दिनकरस्य अस्तमये अर्घ्यं तस्मिन् आवर्जिते (adj of द्रवे) अर्घ्यम्—materials of worship, such as water, sandal &c रञ्जिता ककुभ (दिश) येन (adj of एद्रे) कुसुम्भस्य इव मा यस्य Connect स्रवति (pr p loc sing) with एद्रे पिनाकिने प्रणति तया मुदिता &c As सन्ध्या is red, her perspiration also would look red The red sandal juice is fancied to be the perspiration of Evening वन्दार लोके when the world of ब्रह्मा, where crowds of the best of worshipping sages folded their hands in evening adoration, seemed as though all the lotus beds had come to wait upon that from which Brahmā sprang For वन्दार see शरार above p 23 वन्दारूणां (bowing) मुनीनां वृन्दारका (श्रेष्ठा) तेषां वृन्द तेन बध्यमान सन्ध्याञ्जलिबन्धनं यसिन् ब्रह्मण उत्पत्ति यस्मात् तत् ब्रह्मोत्पत्ति कमल तस्य सेवायै आगत सकलानां कमलानां आकर यसिन् The hands folded in सन्ध्या adoration look like lotus buds, hence the उल्लेखा in ब्रह्मोत्पत्ति० समुच्चा ब्रह्मणि when Brahmā had uttered the Vedic hymns of the third Savana समुच्चारित तृतीयसवनस्य ब्रह्म (वेद) येन. There were three सवन (sacrifices at which libations of सोम were offered) प्रातःसवन, माध्यन्दिनसवन and तृतीयसवन The meaning may also be 'when Brāhmanas had uttered &c' Here the singular ब्रह्मणि is used for the whole class Some taken सवन in the sense of ज्ञान

ज्वलित मन्दिरेषु when the houses of the seven sages had their courts full (जटाल) of the flames of blazing sacrificial (वैतान) fires, as if in them (houses) was begun the lustration of the camp that was a means of securing the performance of one's duties ज्वलिता वैताना ज्वलना तेषा ज्वाला तामि जटालानि अजिराणि वैषाम् आरम्भ धर्मसाधनस्य शिविरस्य नीराजन येषु or आरम्भ धर्मसाधनाय शिविरस्य &c नीराजन was a religious and military ceremony, performed by kings and generals before they took the field, it consisted in waving lights before the components of an army As sacrificial fires blazed in the houses, the poet fancies that नीराजन was being performed over the houses (which looked like camps), the object for which the houses were erected being धर्मसाधन and not जवसाधन or अर्थसाधन Another sense also is suggested साधन means 'army' An army is housed in a camp (शिविरे) over which नीराजन may be performed For सप्तर्षि see above p 19 C and T translate 'as though a camp lustration had commenced in an army devoted to Dharma' This is not correct and does not bring out the उत्प्रेक्षा properly अवमर्षणेन मुषित किल्बिषविषगद (किल्बिष पापं एव विषगद.) येषा ते ष्गदा उल्लाषा लघवश्च अघ यतिषु when the hermits had light hearts, being free from the poison disease of sin that was removed by the अवमर्षण hymn उल्लाष convalescent 'उल्लाषो निर्गतो गदात्' इत्यमर A person who has been taking medicines against poison becomes convalescent and light-hearted. अवमर्षण is a term applied to the hymn (of three verses) beginning with 'ऋतं च सत्यं चाभीष्टात्तपसोऽध्यजायत' (ऋग्वेद X. 190) 'सर्वैर्नसामपध्वसि जय्य त्रिष्वधमर्षणम्' इत्यमर सन्ध्योपासनाय आसीनानां तपस्विनां पङ्क्त्या (row, line) पूर्तं पुलिन (sandy bed) यस्य (ady of) जले) प्रवमाना जलिनयोनियानहंसा एव हास. तेन दन्तुरिता ऊर्मय यस्य the waves of which were furrowed by the smile-like हास, the vehicles of ब्रह्मा, floating thereon हास is the वाहन of ब्रह्मा हास are white and so resemble हास which is poetically described as white One who smiles shows his teeth The हास sailing on the waves divide them into crests that look like teeth जल . दने when the beds of कुमुद (night-lotuses) were about to expand, causing delight to bees and sweetly perfumed with their own honey, that (beds) were the umbrellas of water nymphs and were the private mansions of the wives of the tribes of birds Water nymphs dwelt under the shelter of कुमुद and birds also made them their haunts कृता मधुपाना पुत्र येन. There is another sense also When Kumudās open (१८ at night) those who

drink wine (मधुप) are exhilarated सुसुदिपमानो *pr p.* of the desiderative of सुद् to delight or expand with joy दिवसा यूथ when the crowds of flamingoes, delighted by their drinking bout on the sweet honey of the day lotuses that were going to languish as the day closed, were about to sleep, fanning the blue-lotus (राजीव) lakes with rows of their flapping (धुत) wings and turning their necks into coils in order to be scratched by the soft lotus stalks दिवसस्य अवसाने ताम्यता तामरसाना मधु मध तस्य सपीति (सहपान) तथा प्रीते 'सपीति स्त्री तुल्यपानम्' इत्यमर सुषुप्तात् *pr p* loc sing of the desiderative base of स्वप् ०काण्डेन कण्डूयन् तदर्थं कुण्डलिता कन्धरा येन The flamingoes bent their neck in a circle round the lotus stalks in order to get it scratched. धुतानां पक्षाणा राज्या वीजित राजीवसर येन तट नमस्वति when a slight (तनीयस्) evening breeze, resembling the sigh of Night, began to blow, making the river grey with the pollen of the flowers of creepers growing on the bank, and bearing the perfume of the jasmine flowers in the braids (वर्मिह) of the matious (पुरन्धि) of the city of Siddhas ०धूलिभि धूसरिता सरित् येन (qualifies नमस्वति) सरति *pr p* loc sing of सु ०पुरन्धीणां धर्मिहेषु महिका तासा गन्ध गृह्णन्ति इति महिका is a flower that opens in the evening सङ्कोचेन उदन्नन्त (erected) उच्चा (stiff) केसरा त्रेषा कोटिभि सङ्कट कुञ्जेशयानां कमलानां कोश तस्य कोटर एव कुटी तस्या शेते इति- that lay in the hut in the form of the cavity of the lotuses that were full of the tips of filaments high and stiff by the closing (of the petals) As the lotuses contracted at sunset, their filaments that were loose became straightened up and barred the way of escape out of the lotuses, the bees being confined inside as in a hut नृत्तो गणे the constellations of stars, presenting the appearance of the bunches of कुटज buds in the forest of the matted hair of S'iva tossed up in dance, were scattered in clusters in the sky स्तवक-यति a denominative verb from स्तवक. The clusters of stars looked like कुटज buds, which are white. कुटज is a wild flower and hence the word सटवी is put in The stars appeared scattered about. शिव is represented as fond of dancing When शिव danced, the flowers in his hair would be scattered about सन्ध्या तमसि darkness, that was not yet full grown, that was reddish with the continuance of twilight, that had the colour of the skin of a ripe Tāla fruit and that was thick (मेदुर) like a dark cloud, closed round the earth सन्ध्याया. अनुबन्ध तेन तावन्—twilight had not yet completely vanished and so a slight rosy hue still persisted

and was mixed up with the darkness परिणमत् तालफल तस्य त्वच इव त्विद् (कान्ति) यस्य कालमेघ also means 'the clouds at the end of the world' नव वय यस्य तरुण प्रकारे when numerous lamps, capable of piercing (पाटन) the veil of fresh (not yet fullgrown) & not deep or pitchy) darkness, began to blaze forth, being a cluster of champaka buds serving as the ear ornaments of the lady of Night The flame of a lamp is like a चम्पक bud There fore the lamps lit at night are said to be the कर्णपूर of the lady (Night) प्रतनु मुखे when the region of Indra (& the east), pale with the lovely light of the few rays of the moon and appearing like the sandy islet of the Jumna slightly dry and free from its blue waters, reduced the darkness In the east the moon was about to rise The first rays of the moon lessened the darkness and the east looked grey (white dark) The east therefore resembled the sandy bed of the Jumna from which the waters had just receded, the sand being white, but the remnants of water being dark The water of the Jumna is dark as compared with the Ganges प्रतनु (slight) तुहिनकिरणस्य शीतरश्मे किरणा तेषां लावण्य तस्य आलोकेन पाण्डुनि आश्रयान (partially dried) नीलनीरेण मुक्त कालिन्दीकूल तस्य बाहुकायुक्त पुलिन, पुलिन इव आचरति पुलिनायते The reading बालपुलि नायमाने for बाहुका is better, as in कूलबाहुका there are too many words बालपुलिन would mean 'a sandy spot just raised out of water' शतक्रतो (इन्द्रस्य) इदं शतक्रतवम् कशयति *pr p loc* sing of कशयति denominative verb from कृश खमुचि तमसि when darkness that had blackened (मेचकित) the lake of expanded blue lotuses, that (तमः) was a veritable cluster of the tresses of the S'abri in the form of the night, that (तमः) had the colour of the wings of a jay (चाप), was leaving the sky and was being dissolved, being disturbed by having its hair seized by the rays of the moon, like the mind of a proud beauty ख आकाश मुञ्चति इति ख० At the approaching rise of the moon darkness left the sky and was massed on the earth मेचकित ०सर येन शश विले and विलीयमाने apply both to तमसि and ०मनसि शशधरस्य करार्णा (किरणानां) निकरेण कचग्रह तेन आविले When a person is seized by the hair, he is harshly and forcibly dealt with. The moon's rays forcibly drove away darkness आविल turbid, muddy शशधर मनमि—the idea here is—a proud young lady, being offended with her husband, resolved upon accepting no reconciliation When the moon caressed her hair with its rays, her resolve began to waver

and at last her proud mind gave way (विलीयमान) and she was quickly reconciled. The word कर also means 'hand' and the clause suggests 'when her tresses were stroked by the gentle hand of her husband by way of reconciliation, she wavered' शर्वरी (निशा) एव शर्वरी तस्या चिकुरचय कुन्तलभार शर्वरी is a woman of an aboriginal tribe, such as the Bhils. Both शर्वरी and शर्वरी are dark and further the two words are almost the same in sound चापपक्षस्य इव त्विदं यस्य उदिते . श्वेतमानौ when the moon (श्वेतमानौ), now risen, assumed a red form (वपु) as though covered (निचित) with the mass of blood dropping from his own deer slain by the weapon (हेति) of the sharp paw of the lion (हरि) in the cave of the slopes (कटक) of the peaks of the Rising Mountain, a red form that was as though the lower lip of the damsel of Night possessed of glow at the rise (of the moon). The disc of the moon was red when it rose. There are two उल्लेखाः in this clause. The first up to निचितमिव is concerned with redness and the second (in उदयं भरमिव) is concerned with the red orb of the moon. The poet fancies that the natural redness of the disc at moon-rise is due to the blood &c. For the deer in the moon see notes p. 22 उदयगिरि a fabulous mountain in the east from behind which the sun and the moon were supposed to come up. The red and round orb of the moon appears like the red and full lip of a young lady. So the poet fancies it to be the lip of the lady of Night. The word उदयरागधरम् conveys two ideas. The lip of a fair woman possesses the same redness (राग) as is seen (in the moon) at moon-rise. The night also possesses rosy hue (राग) at moon-rise (on the eastern horizon). C and T translate 'the form of the Lord of white splendour assumed the glow of the Udaya mountain, resembling the lip of the nymph of night'. This does not appear to us to be correct. वपु is the object of धारयति and धरमधरम् is in apposition to वपु. अचलात् (पवनात् अथात् उदयगिरे) व्युता चन्द्रकान्तस्य जलधारा ताभि धौते. From the चन्द्रकान्त stone water oozes at the rise of the moon. ध्वान्ते = तमसि. गो मण्डले when the orb of the moon had begun to fill the ocean, as though it (orb) were a great ivory conduit with the shape of a crocodile's mouth bearing a stream of milk dropping from the world of cows. The bright rays of the moon fell on the ocean which rose in a high tide. The streaming rays of the moon looked like a stream of milk. The pale white moon looked like ivory (hence दन्तमव) The

orb of the moon presented the appearance of the end of a conduit pipe (प्रणाल) as large as the mouth of a crocodile गो also means 'rays' इन्तमव' मकरमुख (मकरख इव मुखं यस्य) महाप्रणाल तस्मिन् स्पष्टे सप्रवे when the evening time was clear : & when the night had advanced beyond the stage of dusk or twilight त्वि जल्पन्ती my tongue prattling to thee feels shame before thee that are clever enough to instruct the three worlds यादृश्य—connect with देवत्वं वामा' वृत्तय जानास्येव वृत्तय thou knowest already what the crooked actions (वृत्तय, ways) of Fate are, actions that are unsteady (विश्वस्थुल), that are unkind like the wicked even to worthy men, changing in a moment, not to be resisted and unpleasant The word वामा also means 'handsome women, or women in general' Women also, according to the estimation of many people, are unsteady, changeful to a degree, heartless, hard to be resisted (when once they set their heart on achieving an object) Compare 'विमुक्तधर्माश्चपलास्तीक्ष्णा भेदकरा स्त्रियः ॥' अरभ्यकाण्ड 45 30 'पौंश्चल्याश्चलचित्ताश्च नैलेष्ट्याश्च स्वभावतः' मनुस्मृति 9 15. न रमणीया' does not well apply to women Hence the words should have been omitted in the text (as B does) निष्कारणा पतन्ती even the slightest insult, when without cause, coming from an inferior person, disturbs the mind even of a high souled person निकार insult or wrong कणिका a particle Here सरस्वती is the high souled person and दुर्दासम् the inferior man मानस means also 'the मानस lake' it may become turbid by a particle (of dust) falling in it अन सिच्यमान—sprinkled with ceaseless tears (with शोक), अनवरत नयन यस्य पतादृश जल तेन सिच्यमान sprinkled with water that is carried incessantly (with तर). विपलव—वपद' (of adversity) लव यसिन् in which there is a slight misfortune : & caused by slight misfortune (with शोक), विपलव void of foliage (with तर) प्ररोहति increases (with शोक), puts forth shoots The more one dwells on one's misfortune and sheds tears, the greater the pangs of it अतिसुकुमार applies both to जन and ऋकुसुमम् सन्तापपरमाणव atoms of affliction : & slight affliction (with जनम्), atoms of heat : & slight heat (with ऋकुसुमम्) महतां on the great, of large size (elephants) अणु small (with कुश), with a fine edge (with सूत्रि) अणुरपि लम् even a slight affliction is sufficient to torment them (the great) as the piercing goad is sufficient to humble (the big elephants) कदर्थेनम् is, a noun from the denominative verb कदर्थेयति, which is formed from कदर्थे.

‘को कत्तपुरुषेऽचि’ पा 6 3 101 (कु when followed in a तत्पुरुष by a word beginning with a vowel becomes कद्) कुत्तित अर्थ कदर्थ . अलम् in the sense of ‘sufficient or able’ governs the dative. सहज स्नेहपाश (स्नेह पाश इव) तस्य ग्रन्थिना बन्धन येषां or यासाम्-सहज भूमय our native home, which is linked to us like a kinsman by fast (but knotted) ties of natural affection, is hard to give up जन्मभूमि also means ‘mother’ दारुण terrible (with अविरह), of wood (with व्याप्त) Construe दारुण अविरहः हृदय दारयति व्याप्त दारुण हृदय (central part) इव क्रकचपात the stroke of a saw सस्तुत familiar, dear अभूमि सवानाम् you are not the soil for the shoots of the poison plant of sorrow The idea is that sorrow should not take a footing in you ‘इवेडस्तु गरल विषम्’ इत्यमर अपि च शुचाम् what occasion have the wise for grief, when in front of and behind us stand our powerful deeds, whether good or bad, that rule us and yield fruit to us? It is our own actions, good or bad, that produce the vicissitudes of our lives. If adversities assail us, that is due to the bad actions of our former lives If we were put into trouble without any fault on our part, then there would be room for sorrow But we know that under the inexorable law of *Karma* there is no such thing as chance The idea of तिष्ठ पृष्ठतश्च is —It is our own *Karma* that determines the rewards that we are to enjoy and *Karma* encompasses us on all sides शुचाम् is genitive plural of शुचः प्रष्ट=पुरःसर ‘प्रष्टोऽग्रगामिनि’ पा 8 3 92 (प्रतिष्ठते इति प्रष्टो गौ । अग्रतो गच्छतीत्यर्थ । सि कौ) Compare for the idea ‘यादृश कुरुते कर्म तादृश फलमश्नुते’ रामायण उत्तरकाण्ड 15 23 त्रिभुवनस्य मङ्गल तदर्थ एक (केवल) कमलम् अपवित्र कुर्वन्ति अपवित्रयन्ति तदलम् therefore enough (of this weeping) अवतितीर्यति desires to descend पुण्यभाजि—that will be blest (by your descent thereon) तपोवनधामसु=तपोवनस्थानेषु तपस्यन्ती performing austerities अयं सखीजन means सावित्री herself उप पेशल-skilful in serving you and agreeable (पेशल) on account of familiarity with you (commencing from) playing in the dust together The idea is they were intimate playmates since early childhood न अन्यत् शरण (रक्षितृ) यस्या सा शरणा who seeks no other refuge (than S’iva) प्रतिपद्यस्व resort to (the object being श्रम्बकम्) सर्व तारम् the author of all lores धातारम् the supporter of all स्वश्रेयसे for your own welfare Connect this with प्रतिपद्यस्व स्वचरणरजसा पवित्रिता त्रिदशा असुराश्च येन (adj of श्रम्बकम्) सुधासूति (सुधाया अमृतस्य सूति यस्मात्) चन्द्र एव कलिका तथा कल्पित कर्णावतस यस्य (adj of श्रम्बकम्)—whose ear ornament

is formed by the crescent (*let bud*) of the moon त्रिभुवनगुरुम् to be honoured by the three worlds त्र्यम्बक = शिवम् The reading of A and C दातार श्रेयसस्य means 'who bestowes future happiness' श्रेयसस्य tomorrow & future From Bana's usual style we can infer that he wrote as in the text (repeating दातारम्) श्रेयसस्य is rather an unusual combination and ungrammatical ते = तुभ्यम् शापेन शोक तस्य विरतिम् (cessation) वितरिष्यति दास्यति. ऋक्षा had already declared (text p 519) that the curse would end with the birth of a son By S'iva's favour that happy event would follow in a very short time

P 7 ll 11-27 एवमुक्ता निर्जगाम मुक्ता मुक्ताफलवद् धवला लोचनजललवा यया that shed tears bright like pearls केवल हृदयम् it is only the happiness of serving Brahmā (to which I shall be a stranger till the curse lasts) that makes my heart soft (i.e. makes my heart wistful and sad) भुवि धामानि the places on the earth where Dharma can be performed समाधिसाधनानि means of abstract meditation, or the word may be taken as in apposition to स्थानानि, meaning 'places that will help in abstract meditation' समाधि is the eighth and last अङ्ग of योग 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि' योगसूत्र II 29. योग is defined as 'योगश्चित्तवृत्तिनिरोध' योगसूत्र I 2 रणरणकेन उपनीत. प्रजागर यस्य who was kept awake by agitation अनिमिलिते (not closed) लोचने यस्या त्रिभुवनशेखरे head jewel of the three worlds खण .वपुषि whose form was red, as though with the blood (क्षतजम्) scattered from the mouths of his (the sun's) own horses pierced by the rough (खर) and clanking bit (खलीन-नम्) The redness of the morning sun is fancied to be due to the blood &c Vide a similar conceit above in the case of the moon (text p 6115) उद .मणौ—the resplendent sun appeared like a crest jewel of the eastern mountain जरन् कुरुवाकु (कुक्कुट) तस्य चूडा तद्वद् अरुण. अरुण पुर सरः यस्य who is ushered by Aruna rosy like an old cock's comb. Aruna is a personification of the ruddy sky before sunrise He is the charioteer of the sun 'कुरुवाकुस्ताम्रचूड कुक्कुटश्चरणायुध' इत्यमर (कृकेण क्षीरोद्रीवेण वक्ति—क्षीरं) विरोचने = सूर्ये नाति तीं not being far away (from the place where सरस्वती passed a sleepless night) विविच्य having reflected पिता .पाल the keeper of the tribe of Hamsas that are the conveyances (विमान-नम्) of Brahmā अपरवक्त्र is a metre defined as 'अयजि ननरला गुरु समे तदपर-

वक्त्रमेद नजो जरो' (in the first and third pādas there are eleven letters : e two तगण, १ रगण, one लघु letter and one गुरु letter and in the 2nd and 4th pādas there are twelve letters, the गण being न, ज, ज, र) An आख्यायिका must contain verses in the वक्त्र and अपरवक्त्र metres Vide Intro XX तर त्वकाम् why do you make thy anxious eye tremulous ? अक लालिते (vocat ve) you that are fondled by dwelling with Brahmā whose mind is pure (with सरस्वती), that are fondled by dwelling in the pure मानस lake (with कलहसी) अकलुष मानस यस्य स मानस ब्रह्मा नेन दास &c अकलुष मानस (सर) तस्मिन् दास &c अवतर वायिकाम् descend into the well (with कलहसी) The word वायिका suggests the world of mortals where we have to reap as we sow (वप्) The कलहसी finds it hard to descend into a pond after being long familiar with the pure मानस lake, so सरस्वती found it hard to descend to earth after enjoying the pure atmosphere of Heaven पद्मजालयश्च the abode of lotuses : e the lake (with हसी), Brahmā (with सरस्वती) पद्मज आलय यस्य Brahmā sprang from a lotus अह युक्ता it was as if I that was asked by him (or censured by him) कृत महीतलावतरणस्य सङ्कल्प (resolve) यया विद्येगेन विद्वक्म् (distressed) परित्यज्य—the object is परिजनम् ज्ञाति गणः not minding her kindred अवगणा (adj of सरस्वती) separated from her companions (अवयुक्ता गणात्) कथमपि with great difficulty अनुनयेन निवर्तित अनुयायित्रतिव्रात यया—who sent back with courteous words the crowd of devotees that followed her

P 7 l 28—P 8 l 30 तत क्रमेण बाहयत् The first sentence is तत क्रमेण मन्दाकिनीमनुसरन्ती मर्त्यलोकमवततार (P 8 l 12) ध्रुव-धराम्—this and the following clauses qualify मन्दाकिनीम् below ध्रुवप्रवृत्ताम् (1) that springs from Vishnu or that flows from the firmament or from the ध्रुव constellation, that starts from a post. The Ganges is said to have sprung from the toe of Vishnu See 'श्वेतगङ्गावर्तपाण्डुर पदमिव त्रिविक्रमस्य' हर्ष ० 7th उच्छ्वास Compare 'वामपादाभ्युजाङ्गुष्ठे नखस्रोतोविनिर्गता । विष्णोर्दिभर्ति यां भवसा शिरसाहर्निश ध्रुव ॥' विष्णुपु० II 8 10, see also मार्कण्डेयपु० 56. 1 ध्रुव is a name of विष्णु Vide विष्णुसहस्रनाम in अनुशासनपर्व 149 'स्वदिट् स्वविरो ध्रुव' verse 19 विष्णु's third step is ध्रुव (constellation) and as the Ganges springs from the foot of विष्णु, it may be said to be ध्रुवप्रवृत्त 'उर्वोत्तरमृषिभ्यस्तु ध्रुवो यत्र व्यवस्थित । एतद्विष्णुपद दिव्य तृतीय व्योम्नि भास्वरम् ॥' विष्णुपुराण 2 8 99 आकाश is ध्रुव (e नील) according to the नैयायिक A cow also starts from a post (ध्रुव) to which it is tied 'स्याणुर्वा ना ध्रुव शङ्कु' इत्यमर अधो धावमाना.

धवला पद्मोवरा (मेघा यस्या) the clouds from which (celestial Ganges) are white and stream downwards (towards the earth) The water of the Ganges being white, the clouds are supposed to be white अधो धराम् (with वेतु) the white udders of which stream downwards The Ganges is called धमधेनु because it enables one to secure holiness and merit उद्धर (unchecked, loud) ध्वनि यस्या अन्धकमथन शिवा तस्य मोलि (शिर) तस्मिन् मालनी-मालिकाम् The celestial Ganges fell on the head of शिव in its descent to the earth to purify the sons of सगर reduced to ashes by Kapila Both the Ganges and a wreath of Mālati are white The demon अन्धक was slain by Śiva when the former attempted to carry off पारिजात from heaven See रामायण III 30 27 'रुद्रेणैव विनिर्दग्ध श्वेतारण्ये यथान्धक' आलीयमानै वालखिल्यै रुद्ध रोध यस्या the banks of which were covered (or obstructed) by the वालखिल्यस्य that settled down upon it The वालखिल्यस्य were 60000 diminutive sages born of the प्रजापति क्रतु and his wife सन्नति as large as a man's thumb 'पष्ठिर्यानि सहस्राणि मुनानामूध्वरेतसाम् । अद्भुष्टपदे मात्राणा ज्वलद्भास्करतेजसाम् ॥' विष्णुपुराण I 10 12 Vide मार्कण्डेयपुराण 52 24 25 Compare 'अनेकशो वालखिल्यकदम्बरकृतसन्ध्योपामन (सर)' वादम्बरी p 123 (of P) अरुन्धत्या वाता तारवी (तरो इय) त्वक् यस्याम् तारवत्वक् bark of a tree (used as a garment) अरुन्धती, the wife of वसिष्ठ, is a type of holiness and conjugal fidelity Note the high praise of her in the उत्तररामचरित IV 10 'यया पूतमन्यो निविरपि पवित्रस्य महस &c' Read त्वङ्गुत्तुङ्ग for त्वङ्गुत्तङ्ग त्वङ्गन्त तुङ्गा तरङ्गा तेषु तरन्त तरलतरा तारा तारका यस्याम्—that had the tremulous bright (तार) stars crossing over high surging (त्वङ्गत्) waves It should be remembered that it is the celestial Ganges that is being described तापसै विनीर्ण (scattered) विरल तिलोदक तेन पुलकितानि (bristling) पुलिनानि यस्या निलाश्च उदक च तिलोदक तेषा समाहार (समाहारद्वन्द्व) पुलकित—from पुलक (=रोमाञ्च) with the affix इत् according to 'तदस्य सजात तारकादिभ्य इतच्' पा 5 2 36 Sesame and water were offered to the dead वितीर्ण (given) is also a good reading Note मनुस्मृति III 207 and 210 'अवकाशेषु चोक्षेषु नदीतीरेषु चैव हि । विविक्षेपु च तुष्यन्ति वृत्तन पितर मदा ॥ तेषामुदकमानीय सपवित्रास्तिलानपि । अग्नौ कुर्यादनुष्ठानार्तो ब्राह्मणो ब्राह्मणै मह ॥' आप्लवनेन (स्नानेन) पूत पितामह (ब्रह्मा) तेन यातिता पितृपिण्डा (पितृभ्यो दत्ता पिण्डा) तै पाण्डुरित पार यस्या पितृ here must be taken in the sense of 'a particular class of divine beings' and not in the sense of 'father' or 'dead ancestors' There is some incongruity in ascribing to Bralmā human actions such as पितृपिण्डदान The balls of rice are white and

hence the word पाण्डुरित is used 'अक्रोधना औचपरा सतत ब्रह्मचारिण । न्यस्तशस्त्रा महाभागा पितर पूर्वदेवता ॥' मनु० III 192 See the following verses for various classes of Pitris पर्यन्ते सुप्ता मत्तर्पयः तेषा कुशशयनेन सूचित सूर्यग्रहसूक्तके उपवास यस्याम्—on which the fast due to the impurity (सूक्त) caused by a solar eclipse was indicated by the Kus'a bed of the seven sages sleeping nearby. An eclipse causes impurity and people observe a fast before it and on the day of eclipse Compare धर्मसिन्धु (परिच्छेद I) 'त्रिरात्रमेकरात्र वा समुपोष्य ग्रहणे स्नानदानाद्यनुष्ठाने महाफलम्, एकरात्रपक्षे ग्रहणदिनात्पूर्वदिने उपवास इति केचित् ग्रहणमम्बन्धाहोरात्र उपवास इत्यपरे' So निर्णयसिन्धु (परिच्छेद I) says 'सर्वेषामेव वर्णानां सूक्तक राहुदर्शने । ज्ञात्वा कर्माणि कुर्वीत श्रुतमत्र विवर्जयेदिति हेमाद्रौ षड्विंशन्मतात्' A person in impurity was to sleep on a spare bed of mats, grass &c Note धर्मसिन्धु (परिच्छेद III) 'वृणकटास्तीर्णभूमौ पृथक्शयीरन्कम्बलाद्यास्तीर्णभूमौ' आचमनेन शुचि शचीपति (इन्द्र) तेन मुन्यमान अर्चनकुसुमाना निकर (समूह) तेन शाराम् The flowers being of various colours, the river looked variegated The voluptuous Indra did not care to bathe, as Brhmi did शिवपुराण आपतित निर्माल्यमन्दारदाम यस्याम् in which was dropped from the city of S'iva a garland of मन्दार flowers that had been already offered in worship For क, see above p 12 निर्माल्य remains of flowers and other things offered to deities, flowers that are used and cast off मन्दार is one of the five trees of Paradise 'पञ्चैने देवतरवो मन्दार पारिजातक । सन्तान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' इत्यमरः अना दृषदम् that cleft with ease the stones in the caves of Mandara The celestial Ganges had such a powerful stream that it cleft stones मन्दरं is a mountain to the east of Meru Compare मार्क० 56 3-5 'मेरुकूटतटान्तेभ्यो निपतन्ती विवर्तिता ॥ विकीर्यमाणसलिला निरालम्बा पपात सा । मन्दराद्येषु पादेषु प्रविभक्तोदका समम् ॥ चतुर्वर्षि पपाताऽशुविभिन्नाङ्गिशिलोच्चया ॥' अनेकानां कानायकानां निकाया तेषा कामिन्य तस्य कुचकलशै विवृलित विग्रह (शरीर) यस्या which was tremulous with the jar-like bosoms of the beautiful wives of the hosts (निकाय) of the chief leaders of heaven The beauties bathed in the Ganges and caused ripples ग्राह्या च ग्राम (समूह) तस्मिन् स्खलन तेन मुखरित स्रोत यस्या the stream of which resounded as it stumbled over numerous crocodiles and stones सुषुम्णासृता शशिन सुधा तस्या शीकराणा स्तवकेन तारकित तीर यस्या—the banks of which were spotted with clusters of the spray of the nectar of the moon flowing from the सुषुम्णा ray It was believed that the waxing of the moon was due to a ray of the sun called सुषुम्ण * We should read सुषुम्ण०

as the quotations below require 'सर्वरश्मि सुषुम्नो यस्तर्पितस्तेन चन्द्रमा । कृष्णपक्षेऽमरै शशस्पीयते वै सुधामय ॥' विष्णुपुरा II 11 22 वास्क has an interesting note on this ray "अथाप्यस्यैको रश्मिश्चन्द्रमस प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति । 'सुषुम्ण सर्वरश्मिश्चन्द्रमा गन्धर्व' इत्यपि निगमो भवति ।" (निरुक्त II 2 2) वाण frequently refers to सुषुम्ण 'कन्यया एकया च चन्द्रमूर्त्यैव सुषुम्णरश्मिनिर्गतायानुगम्यमानौ' हर्ष 4th उच्छ्वास, 'अलीढ चेद् दधा किल सकला कला कलावनो बहुऽपक्षे क्षीयमाणस्य सुषुम्णनाम्ना रश्मिना रविरार्पयतीति कादम्बरी p 141 of P विषणस्य (वृहस्पते) अग्निकार्यं (offering oblations to fire) तस्य धूम तेन धूसरित सैकन यस्या सैकन *ady* 'sancu' according to 'सिकताशर्कराभ्या च' पा 5 2 104 (सैकनो घट) But in the sense of 'a sandy tract,' we have सिकता, सिक्ता, सैकन and सिकतावत् 'देशे सुबिलचौ च' पा 5 2 105 (चात् अण मनुष च । सिकता र रश्मिन् देशे इति सिकता सिकतिल &c) सिद्ध भ्राम् where the विद्याधरस ran away in fear (त्रास) of crossing over (or treading upon) the sandy *lingas* made by *Siddhas* To cross over or tread upon a sacred object is sinful विद्याधरस were afraid of unwarily crossing over the सिद्धस and thus incurring sin and the wrath of शिव निर्मो रगस्य as though it (Ganges) were the cast-off slough of the sky serpent It is the celestial Ganges that is described, hence the word गगनो रगस्य (गगनमेव उरग) Both the slough and the Ganges are white गगन which is blue resembles a dark serpent त्रिविष्टप (सुरलोका) एव विट ललाटिका a mark of sandal or other fragrant powder on the forehead 'कर्णललाटात्कनलङ्कारे' पा 4 3 65 Both the Ganges and sandal are white A विट is a voluptuary, a companion of a prince or dissolute young man in dramas He decks himself with sandal marks on the forehead विजय प्रणयस्य as if it (Ganges) were a stall for the sale of the merchandise of merit पुण्यमेव पण्य तस्य As wares are exhibited in a row of shops, so the Ganges flowed, on both banks of which पुण्य could be acquired दन्ता द्वारस्य the ivory bolt against the gate of the city of Hell The current of the white Ganges looked like an ivory bolt The Ganges prevents people from falling into Hell for their sins, just as a bolt fastening the gate prevents entrance into a city All the clauses indicate either the whiteness or holiness of the Ganges अशु . नृपस्य as if it were the silken turban fold of the king—Meru, 'मेरु सुमेरुर्हमाद्री रत्नसानु सुरालय' इत्यमर सुमेर एव नृप तस्य The celestial Ganges flows from the slopes of Meru See above p 43 A king's head may be wrapped in a white silken turban सुमेरुनृप may also mean 'the lord of Meru & Śiva' The Ganges

is placed on the head of S'iva and looks like a white turban fold दुकूल कुशरस्य as if it were the fine textured banner (कदलिका) of the elephant—the Kailāsa range पदति वर्गस्य as if it were the beaten road to *Moksha* नेमि चक्रस्य as if it were the ring of the wheel of the Krita age कृतयुगमेव चक्र तस्य A wheel has a rim (which is its centre) The Ganges is the centre of कृतयुग (i.e. of holiness and righteousness) The कृतयुग is an era of unmixed holiness and righteousness 'चतुष्पात्नकलो धर्मः सत्यं चैव कृते युगे । नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते ॥' मनु० I 81 सप्त महिषी the queen of the lord of seven oceans i.e. of क्षीरसमुद्र All rivers are poetically represented as the wives of the ocean क्षीरसागर being the last and best of the seven may be called the king of oceans For the seven oceans, see above p 32 The poem says 'सप्तसागरराज क्षीरसमुद्र । चन्द्राख्यपर्वत इति केचित्' अथ य, the object is महानदम् (1 16) हारमिव—thus and the following clauses are intended to convey the crystal-like pellucid waters of the शोण वरुण is the lord of the ocean, in which pearls are found चन्द्र एव अचल (पर्वत) The moon is supposed to be full of अमृत From a mountain springs (निर्झर) proceed शशिमणि, चन्द्रकान्तमणि विनयस्य—the शोण springs in the Vindhya range कर्पूर रण्यस्य as if it were a flood of the sap of camphor trees from the Dandakā forest Camphor is white This clause shows that the शोण flowed through the दण्डका forest The precise extent of the दण्डकारण्य is far from certain It seems to have been a general name comprising all forests from the Jumna to the Krishna गुह्य who helped भरत to cross the Ganges is described as well acquainted with दण्डकारण्य So it seems that दण्डकारण्य stretched right up to the Ganges 'एष ज्ञातिसदृशः स्वपतिः परिवारितः । कुशलो दण्डकारण्ये वृद्धो आनुश्च ते सखा ॥ तस्मात्पश्यतु बाहुल्यं त्वं निषादाधिपो गुह्य' अयोध्याकाण्ड 84 12 13 हेमाद्रि in his व्रतसंग्रहे says that देवगिरि (modern Daulatabad) was in सेउणदेश which was on the confines of दण्डकारण्य (Vide Bombay Gazetteer part II p 231) लावण्य bright complexion स्काटिक श्रिया as if it were the crystal couch of the Beauty of the sky A beauty reclines on a couch white like crystal The sky was reflected in the pellucid waters of the शोण रामणीयकेन (loveliness) हत हृदय यस्या मधुरा मयूराणां विस्तृत्य (केका) यासु (adj. of अभूय, 1 20) स्पटलेन सिकतिलानि (sandy) तरुतलानि यासु For सिकतिल, see मैकत above p 44 परिमलेन मत्तानां मधुपानां वेणी (string, line) एव वीणा तस्यां रणितेन रमणीया The humming of the rows of bees was like the

music of a lute मन्दीकृता मन्दाकिनीश्रुति येन that obscured the lustre of the Ganges उपकण्ठभूमय places in the neighbourhood पक्ष मे my heart has taken a liking to stay here अभिनन्दित (approved) वचन यस्या (adj of सरस्वती) तथेति is to be connected with अभिनन्दित सावित्री approved of सरस्वती's choice तथा = सावित्र्या (सह) ऽमण्डपे बबन्ध she fixed upon a bower as her house उच्चितानि (gathered) अर्चनाय कुसुमानि यया पुलिनपृष्ठे प्रतिष्ठापित सैकत शिवलिङ्ग यया पञ्चमहाणि पुर सराणि यस्या (adj of पुष्पिकाम्) that was preceded by the पञ्चमहा prayer This is a prayer recited by the Brāhmanas at the time of smearing the body with sacred ashes The prayer is addressed to सद्योजात, वामदेव, तत्पुरुष, अघोर and ईशान See ऋग्वेदि-महाकर्म (भस्मधारणविधि) Compare शिवस्तुति 3rd verse 'महेन्द्र महितोसि तत्पुरुष पूरुषाग्र्यो भवानघोर रिपुघोर तेऽनवम वामदेवाञ्जलि । नम सपदिजात ते त्वमिति पञ्चरूपोचित प्रपञ्चचयपञ्चवृन्मम मनस्तमस्ताडय ॥' सम्यङ् मुद्राबन्ध तेन विहित परिकर यस्या (adj of पुष्पिकाम्) which was preceded by the ceremony of properly intertwining the fingers and hands in worship परिकर 'beginning' On मुद्राबन्ध note 'मुद्राविमुक्तहस्तेन क्रियते कर्म दैविकम् । यदि तन्निष्फल तस्मात्कर्म मुद्रान्वितश्चरेत् ॥' ध्रुवा गीति गर्भे यस्या (adj of पुष्पिकाम्) between the intervals of which she sang the ध्रुवा song 'गीतिसुखमेदयोर्ध्रुवा' शाश्वत 4 The song was probably in the ध्रुवताल अवनि ध्यायन्ती contemplating all the eight forms viz the earth, the wind, water (वन), the sky, the fire, the sun (तपन), the moon and the sacrificer These are said to be the eight forms of शिव Vide the first verse of the शाकुन्तल, अष्टपुष्पिका a bunch of eight flowers (with reference to the eight forms) Compare कादम्बरी 'अतिरोषणतया कदाचिद्दुर्न्यस्ताष्ट-पुष्पिकापातोत्पादितक्रोधेन' p. 227 of P The commentators on the कादम्बरी say 'वक्र द्रोण च दुर्ध्वर सुमना पाटला तथा । पद्ममुत्पलानोस्यस्यमष्टौ पुष्पाणि शङ्करे ॥' स० also explains that अष्टपुष्पिका refers to the eight acts of worship each of which may be metaphorically called पुष्प. They are — पार्थिवपुष्प १ = smearing the deity with some fragrant substance, because गन्ध is the special quality of पृथ्वी, आप्यपुष्प २ = bathing with water or milk, as रस is the special quality of जल, तैजस ३ = waving lights, वायवीय ४ = applying cooling unguents, as स्पर्श is the special quality of वायु, आकाशीय ५ = playing on musical instruments and singing, as शब्द is the special गुण of आकाश, मानस ६ = contemplation of the god Ś'iva, बौद्ध ७ = a firm idea that Ś'iva is all pervading, as the विषय of बुद्धि is निश्चय, आहङ्कारिक ८ = the knowledge of the non-difference of the soul from the Supreme, expressed by the Upanishads in the words

‘अत्र ब्रह्मासि’ अय तेन that was obtained without effort अमृत . स्वादिन्ना that tended (*lit* desired) to surpass even nectar by its sweetness अति . माणेन *pr p* of the desiderative base of शी with अति स्वादिन्ना *Instru sing* of स्वादिमन् which is formed like पिङ्गलिमन् (notes p 23) शरीर रोत् she sustained her body अतिबाहित (passed) दिवस यया कल्पित पल्वाना शयन यया

P 8 l 31—P 9 l 12 एव सन्दर्शं याम रवौ when the sun had gone up (in the sky) only for one watch यामः means a period of three hours ‘द्वौ यामप्रहरौ समौ’ इत्यमर ककुभि = दिशि प्रतिशब्दै (by the echoes) पूरित वनगङ्गार (वनगुहा) येन तुरङ्ग . हादम् the sound (हाद) of the neighing of horses. विकच मङ्गात mass of dust grey like the inner leaves of the blossoming Ketaki नातिद्वीयसि (*loc sing* of द्वीयस् which is the comparative form of दूर) not very far from her क्रमेण च—the principal sentence is क्रमेण च पदातिबलेन सनाथमश्वद्वन्द सन्दर्शं सामीप्येन उपजायमाना अभिव्यक्ति यस्य that became distinctly visible the nearer it came This qualifies अश्वद्वन्दम् शफरो प्लवमान floating in the dust grey like the belly of a fish, as though it were a school of crocodiles floating in water शफ सरे (with पयसि) means ‘grey with the bellies of fishes’ प्लवमान goes with द्वन्द below पुर प्रभावमानेन—this and the following clauses in the instrumental qualify बलेन below प्रलम्बै कुटिलै कचपल्लवै घटित ललाटे जूटक येन that had on their foreheads a mass of long curling hair स० says ‘घटितललाटजूटा दाक्षिणात्येषु वेश’ धवल भित्तिना whose ample cheeks were smiling (त एव bright) with the lustre of the white ear ornaments (दन्तपत्रिका) पिनद्धा कृष्णागुरुपङ्कककस्य चक्षुरणेन कृष्णशबलकषाया कञ्चुका येन that had girt themselves in jackets dark, variegated and fragrant (कषाय) by being smeared with the paste (कल्क-म्) of black aloe wood पिनद्ध is *past p p* of नह् with अपि, अ being elided in accordance with ‘वष्टि भागुरिरछो-पमवाप्योरुपसर्गयो’ उत्तरीयेण कृत शिहोवेष्टन यस्य that had made their upper garments into turbans वाम कटकेन that had bright (स्पष्ट) golden bracelets (कटक-कम्) placed on their left forearms (प्रकोष्ठ) Even now rich men sometimes wear golden bracelets on their left forearms द्वि धेनुना whose daggers (असिधेनु) were fastened in firm knots of their sashes (पट्टिका) of double folded cloth ‘छुरिका चासिधेनुका’ इत्यमर . The daggers were fixed fast by having their handles wrapped in bandages of fine cloth which were doubled अनवरत व्यायाम (physical exercise) तेन कृश कर्कश (hard) शरीर यस्य जात मानेन that leapt high again

and again as if they were a herd of swift deer वातहरिण is a very swift deer (called also वातप्रसी) लङ्घित वितपेन that jumped over even and uneven ground, pits (अवट) and bushes (वितप). कोपः a stick, club सेवायै (for worship) गृहीतानि विविधानि वन धनोऽपि येन अनवरत कृत कलकल येन युवप्रायेण consisting mostly of young men सनाथम् accompanied by

P 9 l 13—P 10 l 33 मध्ये च पुरुषम् The sentence is मध्ये च तस्य (अश्ववृन्दस्य) अष्टादशवर्षदेशीय युवानमद्राक्षीत् (p 10 l 27) चन्द्रेण, मालिना, खचितेन and पाण्डुरेण qualify both क्षीरोदेन and आतपत्रेण सार्धचन्द्रेण—the umbrella had the figure of a crescent-shaped moon on it, the sea is सार्धचन्द्र, as the moon sprang from it at the time of the churning मुक्ता मालिना that (umbrella) was encircled by a heap of pearls सार्धचन्द्र also means 'the semi-circular marks on a peacock's tail' The umbrella might have such marks by way of ornament The sea also has in it heaps of pearls रत्न खचितेन—the umbrella was inlaid with precious stones, the sea also is called शङ्ख पाण्डुरेण white like a conch, milk and foam (with umbrella), white with conches, milk and foam (with क्षीरोदेन) क्षीरोदेनेव—The umbrella being सार्धचन्द्र, मुक्ता मालिन् &c, the poet fancies it to be क्षीरसागर स्व तेन—the umbrella lent a charm (लक्ष्मी) to the youth over whom it was held The force of स्व in the case of क्षीरोद is this—when the three worlds became devoid of श्री by the curse of दुर्वासस् pronounced against Indra, the gods had to churn the ocean to find out the jewels including लक्ष्मी The ocean did not of his own accord yield up लक्ष्मी But the umbrella fancied to be क्षीरोद lent a लक्ष्मी (charm) to the young man without the latter making any effort to acquire it गगनगतेन raised high in the air आतपत्रेण—an umbrella is among the insignia of royalty कृता छाया यस्य कृतच्छायम्—this and the following clauses in the accusative qualify युवान below (p 10 l 27) अच्छाच्छेन .गम्यमानम्—the idea is—the youth was surrounded by a bright circle of the rays of the brilliant ornaments he wore The poet fancies that it was a ring (चक्रवाल) of the quarters that stuck very close round him, because the quarters were very fond of seeing him (who was so young and handsome) Ordinarily चक्रवाल (horizon) is far from a person आनितम् राजमानम् who was decked with a wreath of Mālatī flowers on his head that hung down to his hips, as if it (wreath) were the banner of his beauty won by the conquest of the whole

world. He surpassed by his beauty everyone in the world. A conqueror triumphantly carries away the banner from his vanquished rivals. The long wreath looked like a waving pennon उत्सर्पिभिः वपुषम् whose body rendered dirty by the dust on the road was being rubbed by the red up shooting (उत्सर्पिभिः) rays of the ruby in his crest as if with tender leaves held by invisible nymphs of the forest 'सिखण्डखण्डिका चूडाभरणम्' com. The red rays resemble slender and reddish fresh leaves प्रसृज्यमान मार्गरेणुना परप वपु यस्य Dust may be rubbed off with पल्लवः The reuding रूपित would mean 'covered or soiled' बकुल दिवसम् with his head to ely by being decked with a wreath (मुष्टमाला) of Bakula buds and having a profusion of curling hair, he seemed as though drinking the day, the light of which was contracted मीलित आतप यस्य (adj of दिवसम्) The brilliance of the day is lessened by the approach of night. The white Bakula is like the light of day and his dark hair in contact with the white Bakula buds is like night. With his dark hair he as though lessened the light of day, which remained only in a scattered form in the shape of Bakula buds पशु रिक्षम् with the brilliance, yellowish red like arsenic paste, of his broad forehead that was possessed of natural (सहज) loveliness (लक्ष्मी), he as though smeared the sky as if it (the forehead) were composed of the second portion of the moon that is the crown of the matted hair of S'iva. He had a bright and naturally lovely forehead. It was bright like the moon and so the poet fancies that it was made of the moon. The propriety of द्वितीयः is this—शिव placed the crescent of the moon on his head. So if his ललाट was made of the moon, it could not have been that (part of the) moon that was placed by शिव on his head and so the forehead must have been made of the remaining portion of the moon (the second piece). The forehead being thus fancied to be मृगाङ्गवदिति, it would be naturally embraced by लक्ष्मी that was born of the ocean along with the moon (सहज). For the churning of the ocean, see चन्द्रपुराण I 9 and रामायण I 14 अभिनव यौवन तस्य आरम्भेण अयम्भः (vide) तेन प्रगल्भा दृष्टिपाना तैः नृणां कृत त्रिभुवन येन. He was proud and his eye seemed to look upon the world as of no account. Compare 'दृष्टिस्तृणीकृतजगत्प्रमत्तमरारा' उत्तररामचरित VI 19 प्रथिन्ना (instru sing of प्रथिमन् from पृथु)—vide notes on पिङ्गलिमा p 23 एसहसै सन्छादिता दश दिश यथा (adj of शरदम्) In शरद् lotuses of

various sorts abound कुमुद is a white lotus, while कुवलय is dark and कमल is red When he cast glances from his large eyes, the white of his eyes looked like कुमुदs and the dark pupils like कुवलयs and the red corners looked like कमलs शर तैयन्तम् who as though cruised the season of autumn आयत शोभमानम्—the idea is—his long nose is deemed to be a dam (सेतुबन्ध) over the borders (सीमान्त) of the two rivers viz, the two eyes His nose separated the two eyes, as a dam would separate a river in two Further the nose is fancied to be a stream of the water of beauty dropping from the slab of moonstone in the form of the forehead His bright forehead resembled चन्द्रकान्त, from which water oozes when the moon rises The nose also rises up after there is a depression from the forehead His nose was charming and so is fancied to be the stream of the water of loveliness अति वमन्तम् with his mouth emitting the perfume of very fragrant mango, camphor, लङ्गोला, cloves and पाण्डिता and resounding with the hum of the swarms of intoxicated bees, he vomited as if the season of spring together with the Nandana garden Even now camphor, कङ्कोल (Marathi ककोल) and cloves are taken with ताम्बूल सहकार and पारिजातक are explained by the com as certain fragrant substances, 'सहकार सुगन्धद्रव्यभेद सहकारफलेनैव क्रियते पारिजातकोऽनेकद्रव्यसंस्कृतो मुखवासविशेष' The youth had partaken of कर्पूर, कङ्कोल &c with his ताम्बूल and emitted their fragrance with his breath In वसन्त also, there is the fragrance of mango blossoms and of other flowers and the humming of bees नन्दन is the garden of Indra पारिजातक is one of the five trees of Paradise Vide notes p 43 Hence the poet says 'सनन्दनवन' The reading अवतारयन्तम् is more striking than वमन्तम्, but is probably an emendation It means 'he made वसन्त descend to the earth together with नन्दनवन' The critics had laid down that the use of words like वान्त (past p of वम्) and उद्गीर्ण in their literal sense was against good taste (ग्राम्य) and so the copyists thinking that the word वमन्त was so used here probably changed it to अवतारयन्तम् But it is to be noted that Bāna uses it only in a figurative sense 'निष्ठवृत्तोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र ग्राम्यरुक्षा विगाहते ॥' काव्या० I. 95 आसन्ना सुहृद तेषां परिहासा (jests) तेषां भावनया (appreciation, understanding) उत्तानितं मुखं तस्य मुग्धै हसितै दशनज्योत्स्नया खपितानि दिङ्मुखानि यैः that bathed the quarters in the moonlight of his teeth Whenever he smiled at the jests of his friends, his

bright teeth gleamed forth and cast their lustre all round
 That lustre resembled moonlight पुन. पुन कल्पयन्तस् who again
 and again created the light of the moon moving about in the
 sky As he smiled now and then (and not continuously),
 he seemed to create moonlight at different times and so the
 poet uses the word पुन पुन There is a pun on the word नभसि
 (in the sky, in the month of श्रावण) In श्रावण, the moon is
 seen now and then on account of the clouds and not continu-
 ously (just like his bright smiles) कदम्बमुकुलवत् स्थूल मुक्ताफलयुगल
 तस्य मध्ये अधासित (placed) मरकत यस्मिन् (*adj* of भरणस्य) त्रि-
 भरणस्य three-pointed ear-ornament His ear-ornament was
 made of two big pearls between which was inserted an
 emerald This ornament seems to be somewhat like the भिकवाळी
 worn by men in Mahārāṣṭra त्रिकण्टक 'त्रिकण्टकस्तु त्र्यश्र खात्रिभी
 रलैश्च भूषणम्' Compare 'काश्चिदुद्धयमानधवलचामरसदालम् त्रिकण्टकवलितवि-
 कटकटाक्षा' हर्ष० 4th उच्छ्वास प्रेङ्खत (*adj* of भरणस्य) dangling प्रभया ..
 लक्ष्यमाणम् by the upspreading lustre (of the ear ornament) it
 seemed as though he had an ear ornament made of green
Kunda leaves together with their flowers *Kunda* flowers,
 being white, are like pearls and the leaves are green like
 emerald कृत सकुसुमेन हरितकुन्दपल्लवेन कर्णावतस यस्य आमोदिह (आमोदः
 सजात अस्य) मृगमदपङ्क तेन लिखित पत्रभङ्ग तेन भास्वरम् adorned with
 ornamental lines drawn with very fragrant musk paste
 'मृगनाभिर्द्विगमद कस्तूरी च' इत्यमर For पत्रभङ्ग see notes p 24
 भुजयुगलम्—object of दधानम् उद्दाम दधानम् possessing (arms)
 that seemed to be the two poles of the banner of Cupid (मकरकेतु),
 that (poles) had on their tops (the figure of) a formidable
 crocodile उद्दामेन मकरेण आक्रान्त शिखर यस्य This may apply
 to भुजयुगल also, meaning '(arms) the tops of which had
 on them a loose (or formidable) crocodile-shaped ornament'
 Long arms are a sign of good fortune and high position
 As he was handsome like Cupid and had long arms, they
 (arms) are said to be poles The marks of the black musk
 on the arms looked like the dark crocodile, which is
 the emblem on the banner of Cupid सीमन्तित parted (*adj*
 of देहम्) सीमन्त is the parting line of the hair of women
 It is white His ब्रह्मसूत्र also was white and was placed
 across his body like a line He had a formidable body
 which was encircled by the white यज्ञोपवीत The white
 यज्ञोपवीत is like the fair Ganges So the poet fancies that

his body was the मन्दर mountain chained (encircled) by the stream of the Ganges indignant at the churning of the ocean. When the ocean was churned for jewels, मन्दर was made the churning handle. The ocean is poetically spoken of as the husband of the Ganges (and also of all other rivers). The Ganges (गङ्गासूत्र) was as if angry at the harassment of her husband and bound down मन्दर (his body) in order to stay the churning. 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वायुकिम् । मथ्यताममृतं देवा साहाय्ये मथ्यवस्थिते ॥' विष्णुपु० I 9 76 'बद्धे सन्दानितम्' इत्यमरः कर्पूरपाशुलेन rendered dusty, being smeared with a handful of camphor powder (क्षौद्रं) कान्ताया उच्चौ कुचौ एव चक्रवाकौ तयोः सुगलं तस्य विपुलं पुलिनं तेन. His broad chest was like a vast sandy beach for the चक्रवाकः—viz., the high breasts of his (future) wife. His wife would rest on his broad chest, as the चक्रवाक does on a पुलिनं. A beach also is dusty (पाशुलं) with white sand (resembling camphor) उरस्थलेन क्रमः—the idea is—He had a very broad chest and stout long arms. The poet fancies that by his long arms he embraced the distant quarters and brought them together in a heap (पुञ्जितं). The heaped up quarters were allowed expansion on his broad chest आयामं length पुरस्ताद्भागम्—the author describes here the undergarment (something like modern साट्चोळणा) of the youth पुरस्ताद्भागम् कम्पीयेन that was charming because one end (कोणः) of it was set in front a little below his navel पृष्ठतः पल्लवेन the hem of which hung behind over his girdle (कक्ष्या) पल्लवः (Marathi गोंड) the hem of the strings with which the garment was made fast उभयं भागेन that was so wound on both sides as to display a third part of his thighs हारीतः वामसा by his lower garment that was green like the हारीतः (pigeon) bird and that tightly (निविद्धं) pressed (his waist) विमः भागम् whose very slender waist was divided (from the upper part of his body) अनवरतं व्यायामेन उपचितमासे कठिने विकटे मकरमुखसल्लगे जानुनी ययो (ady) of ऊर्ध्वगुह्याभ्याम् the knees of which had flesh accumulated by incessant exercise, were hard, formidable and firmly knit to the parts above them 'मकरमुख जानुनोरुपरिभागः' सः. We may also explain मकरमुखसल्लगः as 'knees that had a crocodile shape and that were thick-set (and not loose or flabby)' विशालः . सप्तमाभ्याम् (thighs) that were stone pillars for supporting (उत्तम्भनं) the stone platform of his broad chest. The image here is taken from architecture. His long and tapering

thighs were like stone columns. His broad chest was like the entablature (constituting the architrave, frieze and cornice) resting on slender pillars वार कान्तिभ्याम् the beauty of which was rendered patent by the lovely marks of sandal thereon Sandal paste had been applied to that part of the thighs that was not covered स्यासक perfuming the body with unguents 'चर्चा तु चार्चिक्य स्यासक' इत्यमर ऊरु . ग्रामम् with his long thighs, he as if laughed in scorn at the length of the trunk of देरावत् The trunk of an elephant is long and tapering downwards like the thigh देरावत् is white and the youth's thigh also was besmeared with white sandal paste अति काण्डम् his shanks (जङ्घा) were very slender, as though through the fatigue (खेद) caused by bearing the burden of his very stout (मरित) thighs (ऊरु) One who carries burdens is slim (and not fat) कल्प पाटलस्य—his feet were red like the fresh shoots of the tree of Paradise The shoots of a tree are red, much more of a कल्पवृक्ष उभय रुम्बिन—His feet hung on both sides (of the horse he was riding) दोला रचयन्तम्—the idea is—the motion of the horse caused the rays from his toe nails to move about The bright rays of the nails resemble a white chowrie As he was riding the nails appeared to be a chowrie placed on the horse Chowries were placed on horses and elephants Compare शाकुन्तल I 'निष्कम्पचामरशिखा निभृतोर्ध्वकर्णा । धावन्त्यसी सृगजबाक्षसवेव रथ्या ॥' अग्नि भुवि that (horse) tore the earth with its hoofs that were raised (उदञ्चत्) aloft in front, that seemed as though to rest long in the air and that fell forcibly on account of their curvetting (वलिता) The high spirited steed pranced, remained standing on its hind legs for a long time as if it wanted to give them rest and then came down on the earth with force with its front legs, thereby raising dust from the earth. वलितेन विकटं यथा स्यात्तथा (अव्ययीभाव)—to be taken with पतद्भि ० भुवि and the following locatives quality वाजिनि (1 15) प्रतिक्षण दशनै (आदौ) ग्रह (पश्चात्) मुक्तिश्च ताभ्या खणखणायित खर खलीन (खे ताडुनि लीनम्) येन The hard bridle-bit made a sound when the horse bit it between its teeth and then let it off The reading दशनविमुक्त conveys almost the same sense दीर्घघ्राणे लीना लालिका यस्य स ० लालिक स चासौ ललाट चक्रकश्च ललाटे लुलिनानि (tossed, waving) चारुणि वामीकरस्य (सुवर्णस्य) चक्रकाणि (rings) यस्य लालिका is explained by स० as 'the end of the bit' It is better to read with B 'दीर्घ लालिके ललाटः,' as then it is easier to dissolve the compounds शिञ्जान शोभिनि

adorned with tinkling (शिञ्जान) golden trappings 'तपनीय शतकौम्भम्' इत्यमरः ('शतकुम्भे गिरौ भव शतकौम्भम्, अनुशक्तिकादित्वादुभयपद वृद्धिः, शतकुम्भमित्येकं' क्षीर०) शतकौम्भम् (or—कुम्भम् according to some) gold 'जयन हयमण्डनमाला' स० 'अश्वदीना च सन्नाहे जये च जयन मतम्' शाश्वत 515 मनस इव रह (वेग) यस्य गोलाङ्गुलस्य कपोलवत् कालानि (dark) कायलोमानि यस्य गोलाङ्गुल an ape with a dark face and a tail like a cow's 'कृष्णमुखो गोलाङ्गुल' क्षीर० उभय हस्ताभ्याम् whose hands gripped the saddle (पर्याण) cloth on both sides आसन्नपरिचारक body guard दोष्यमान (p p of the frequentative base of धू to shake) चामरिकायुगल यस्य बन्दिन of the bard 'बन्दिन स्तुतिपाठका' इत्यमरः सुभाषितम्—object of भावयन्तम् उत्कण्ठित (रोमाञ्चित) कपोलफलक यस्य लक्ष कलेनेव—the idea is—his cheek had hair standing on end on account of emotion roused by the song of the bard, the poet fancies the रोमाञ्च to be pieces of the fine hairy growth (पक्ष्म) on the filaments (केसरम्) of the lotus on his ear भावयन्तम् reflecting over, appreciating अनङ्ग दर्शयन्तम् who as if showed (in his person) the advent of the *yuga* (the era) of Cupid He was charming like Cupid. स० says 'अनङ्गजन्मना यदुपलक्षित युग कालविशेष, तस्य नूतनमदनसादृश्यात्, यदा अनङ्गयोयुगं तदवतारमिव । द्वित्वसख्यापूर्वकत्वात्' This and the following clauses lay stress on the extreme loveliness of the youth in various ways and the effects he produced on others चन्द्र यन्तम् who as though created a world full of moonlight He was bright like the moon and shed his lustre over the whole world विलासप्रायम्—his youthful smiles and gestures were to be seen everywhere अन्य सर्गं (सृष्टि) सर्गान्तरम् अनु रचयन्तम्—this world is full of love and hatred, but he was the centre of the affection of all, no one hated him So he brought about another world as it were, where there was nothing but affection The student will note Bāna's command over language He uses different words like उत्पादयन्त, जनयन्त &c, to convey the same sense शृङ्गारमयम्—full of love He was the cynosure of all eyes the whole day राग यन्तम् inaugurating a reign of affection आक चक्षुषो he was to the eyes as though the infatuating collyrium It was supposed that some magical collyrium when applied to the eye by a person made that person attractive to every spectator He by his beauty fascinated the eyes of all वशी०—certain incantations were supposed to have the power of subduing the will of others Note the following मन्त्र credited with great power 'ॐ

गणपतये स्वाहेति । अयं गणपतेर्मन्त्रो धनविद्याप्रदायकः । इममष्टसहस्रं च जप्त्वा बद्ध्वा
 शिखां ततः । व्यवहारे जयं स्याच्च शतजाप्यान्वृणां प्रिय ॥' स्वस्थां गाम्
 he was as though a powder that influences the senses to
 be comfortable The idea is—in his presence, the senses
 of the spectators were lulled into pleasure C and T translate
 'to the senses a powder able to affect the healthiest' This is
 not so good as the meaning we suggest असं कस्य—the curiosity
 to see him is never satiated सिद्धं न्यस्य he was as though the
 never failing remedy of blessedness The moment he was
 seen, everyone felt blessed पुनर्जन्म—Cupid was once burnt by
 Śiva, but on seeing that handsome youth, hearts fell under the
 sway of Love (i. e. love was born again) रसायनमिव यौवनस्य—
 रसायनम् (रस mercury + अयनम्) a medical preparation contain-
 ing mercury In ancient India, it was believed, as in many
 other countries, that mercury, if properly prepared, would
 make men immortal and free from old age Note the passages
 'ससारस्य परं पारं दत्तेऽसौ पारदं स्यूतं', 'एकोऽसौ रसरामं शरीरमजरामरं कुरुते'
 The सर्वदर्शनसंग्रहः devotes a chapter to रसेश्वरदर्शन 'the philosophy
 of Mercury' (रस being identified with शिवः) As रसायनं produces
 perfect health, so youth attained perfection in the young man
 एकं रामणीयकस्य—रामणीयकं shared the youth with nothing else
 loveliness reigned supreme in him कीर्तिं रूपस्य—He was so
 charming that he seemed to be a pillar set up for all time to
 commemorate the triumph of beauty मूलं लावण्यस्य as the
 principal amount of loveliness The loveliness in others is like
 interest i. e. it is subsidiary (inferior) to the principal (the
 youth's charms) पुण्यं ससारस्य—the good deeds of the world
 bore fruit in the splendid form of the youth कान्तिं (beauty)
 यत्नं लब्ध्वा तस्याः प्रथमाङ्कुरम्—none as handsome as the youth had
 preceded him सर्गां पते—Brahmā had created the world
 several times By practice one acquires great skill and per-
 fection So the beauty of the youth was the result of the skill
 acquired by Brahmā प्रतापं glory, greatness विभ्रमं amorous
 or sportive movements यशः न्यस्य—learning had attained the
 highest pitch of excellence in him अष्टां देशीयम् about 18 years
 old The affixes कल्प, देश्य and देशीय are added in the sense of
 'a little less than, about' 'इषदममाप्तौ कल्पदेश्यदेशीयः' पा 5 3 67.
 (इषदूनां विद्वान् विद्वत्कल्पं विद्वदेशीयः । सि कौ) द्वितीयम्—This and the
 following clauses in the accusative qualify पुरुषम् (1. 33) अपरं .
 तुरङ्गम्—न परेण सङ्गृष्टं तुरङ्गं यस्य whose house was not touched by

another This may mean that his saddle was not held by any attendants as that of the youth was or that his horse was not closely followed by another & other riders kept at a respectful distance We prefer the former meaning From the fact that the young man was cracking jokes with his companions, it seems that they were close to him (and so to the old man also) उत्सृज्य कारम् whose form was like a pillar of molten (molten) gold (तपनीय) & he was bright and red in complexion परिणत वय यस्य—old नीच कचम् who had short nails, beard and hair. He did not allow these to grow शुक्तिखलतिम् bald headed as a shell His head had no hair and the skin was white and glossy like mother-o'-pearl रोमश्च उर स्खल यस्य 'लोमादि-पामादि—पिच्छादिभ्यश्च शान्त-इत्यच्' पा ५ २ १०० (लोमादिभ्यश्च श । लोमश्च । रोमवान् । पामादिभ्यो न । पामन् । सि कौ) र् and ङ are often interchanged as in रोमन् and लोमन् अनु शिक्षयन्तम् who, being dressed elegantly but not gaudily, seemed as though to teach even old age decorousness It is old age that makes men decorous He was old and such an embodiment of decorum that old age might have taken lessons from him उत्सृज्य showy, gaudy गम्भीर-नयन्तम् who seemed as though lending weight (importance or greatness) even to virtues He was so virtuous that he seemed to heighten the worth of the virtues themselves गरिमा—from गुरु. Vide notes on पिङ्गलिमा p 23 महानुभावता dignity or nobility He was so noble or dignified that even Dignity may have something to learn from him आचार correct deportment आचार्यकम् teaching, instruction आचार्यस्य भाव कर्म वा—according to 'योपधादुरूपोत्तमाद्गुर्' पा V १ १३२ (रामणीयकम् । आभिधानीयकम् । सि. कौ) वारवाण or-वाण a coat of mail, jacket 'कञ्चुको वारवाणोऽक्षी' इत्यमर (वार आच्छादक वानमस्य इति वारवाण —क्षीरं) 'पट्टिकया परिवेष्टित मौलि यस्य पुरुषम्'—is to be connected with अद्राक्षीत् (१ २७) above

P ११११—P १२१३२ अथ स दृशम् पुरोयायिनाम् soldiers that had gone ahead, vanguard यथा कथयताम् who, having come back, narrated all as they saw with astonished minds The vanguard was deep in wonder at the superhuman beauty of the two maidens The reading प्रतीत्य may mean प्रतिनिधित्व and also 'having approached' उपलभ्य having learnt दिव्या आकृति-यस्य (adj of च्युगलम्) च्युगलम्—object of उपलभ्य प्रत्यूह्यतुरग, whose horse began to gallop (& he urged his horse to greater speed) निवारित परिजन येन who prohibited his servants (to follow him)

तेन—refers to the old companion of the youth described above.
 कृत्वा उपसङ्ग्रहणं याभ्याम् who made a respectful salutation नौ—object
 of उपसङ्ग्रहणं किम् जग्राह received them according to their
 precedence with hospitality usual in forest life beginning with
 the offering of a seat of tender foliage and ending with the
 present of fruit and flowers सङ्कुसुमैः फलैः अर्घ्यं (पूजाविधिः) अवसानं
 (अन्तः) यस्य (अर्धः) of आतिथ्येन आसीनयोश्च तयोः when they sat
 प्रत्ययम् in old man प्रगतं वयं यस्य 'प्रवया स्थविरो वृद्धः' इत्यमरः सहजा
 (inborn) लज्जा धनं यस्य सहजं जनस्य to address (another man)
 first (i. e. before he addresses) is (seems) an immodest act in
 the case of young women to whom innate bashfulness is all in-
 all, particularly in the case of highborn maidens that are
 simple like the doe of the forest शालीन—bashful, shy—from शाला
 with the affix ल (ईन) 'शालीनकौपीने अष्टकाकार्ययोः' पा ३ २ २०
 (शालाप्रवेशमर्हति शालीनः अष्टकः । सि कौ । अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शाला-
 मेव प्रवेष्टुमर्हतीत्यर्थः । तत्त्वबोधिनी) The propriety of the word वन is
 this A doe, by contact with human beings, may become bold;
 but one brought up in the forest far from human habitation
 will retain its original shyness and innocence केवलं वृत्तिः But
 this (my) sense of hearing, envious of (my) eye that is blest
 (कृतार्थः) by seeing you, urges me, being eager to hear the news
 (of you) What सावित्री means is—on seeing this extremely
 handsome young man, our eyes have been rewarded and grati-
 fied, but our ears have not yet heard anything concerning him
 and are therefore envious of the eye चक्षुषे स्पृहयन्ती (० वृत्तिः)—
 स्पृहः governs the dative of the object of desire or envy 'स्पृहेरी-
 प्सितः' पा १ ४ ३६ 'वार्तां प्रवृत्तिर्बृत्तान्तं उदन्तः स्यात्' इत्यमरः. प्रथमः
 प्रणयम् a good man at first sight offers his affection (प्रणयः) as
 though it were a present She means that both the men,
 being good, have given their good will to the two maidens even
 at the first meeting अथ वाचालयति let the heart offered by
 the great (प्रसवत्) with courtesy (प्रश्रयः) makes even a timid
 person talkative, as wine does She means—we are timid
 You are great and courteously offered your heart (i. e.
 your regard) to us This your regard for us makes us bold
 enough to address you Wine also makes even a timid person
 garrulous, when he gets drunk प्रभं पितं (with मधु) means
 'proffered with over-powering courtesy' or 'proffered by a great
 man with courtesy' अति विलम्बम् confidence easily reaches its
 highest pitch in the case of a very yielding good man, as the

bowstring on the bow She means—you are very good and yielding So we treat you with the greatest confidence The words नम्र and कोटि are छिष्ट The bow-string easily reaches the furthest tip (कोटि) when the bow is extremely bent (नम्र) It is better to read आरोहति with B With आरोपयति (causal of रहु with अ) we naturally expect one more noun in the accusative (besides कोटिम्) आरोपयति will yield a very good sense, if we could read विस्रम्भम् and in that case गुण (virtue, string) will be छिष्ट and will be construed with both साधौ and धनुषि अति धियाम् in those whose minds are steady or who are very wise लघु शया master-pieces of creation from the Creator's hands त्रि आवि surpassing (everything) in the three worlds अस्य—refers to the young man सौजन्य तरलता it is not fickleness that is natural to young women that causes me to speak, but it is the great beauty of this one dear to the gods, which (मद्वता) is under the control of kindness (that makes me talk) She means—this young man is extremely handsome and yet very considerate (and not capricious in the vanity of his charms) It is this that urges me to know something more about him सावित्री very much desired that सरस्वती should be married to such a young man if otherwise eligible सह उत्तिष्ठति इति सहोत्था The word देवानां प्रिय is used by Bāna in a good sense i.e. as meaning 'worthy, honourable' Compare 'इहापि जन्मनि दत्तमेवास्माकममुना तप ऊर्ध्वेन फलममुलभदर्शनं दर्शयता देवानां प्रियम्' हर्षचरिते 8th अङ्कात् Asoka in his edicts calls himself देवानां प्रिय The महाभाष्य uses it in a good sense 'के पुनर्भवदादयः । भवान् दीर्घायुः देवानां प्रिय आयुष्मानिति' on पा 5 3 14 (Kielhorn vol II p 405) But later Sanskrit grammarians assign the meaning of 'fool' to this Aluk compound Mr R. R. Kale takes देवानां प्रिय in this sense and applies it to सावित्री, but that is not correct Besides the sense becomes involved We may also take देवानां प्रियस्य as referring to the old courtier आगमनेन—connect with शून्यता नीत अपुण्यमाक् un happy विजृम्भिता विरहव्यथा यस्य in which the pain of separation is growing अपहृत हरस्य दुष्कारादुष्कार येन who humbles the pride of the defiant roar of S'iva A wrathful man makes the sound हुम् शिव in wrath burnt मदन by the fire from his third eye Vide p 14 (notes) But the youth, who was as handsome as Cupid, humbled S'iva's pride by his very existence This passage is reminiscent of the verse 'असह्यदुष्कारनिर्वर्तितं पुरा पुरारिम-प्राप्तमुखं शिलीमुख । इमां हृदि व्यायतपातमक्षिणोद्विशीर्णमूर्तेरपि मुष्पधन्वन ॥

कुमारसम्भव V 54 अनन्यज —न अन्यसात् जायते इति—Love is mind-born and has no physical birth So Cupid is called अनन्यज or अनन्यजन्मा किं नाम यस्य स किं नामा तस्य समृद्ध तप यस्य—her idea is that none who does not possess a store of merit or austerities can be blest with such a son अमृतवर्षा showering nectar i e gives* delight (with the youth), कौरुभ sprang from the ocean along with अमृत कास्तुभ ह्रादयति—The कौरुभ jewel churned from the ocean was placed on his chest by Vishnu 'कौरुभारख्यमभूद्रत्न पद्मरागे महोदधे । तस्मिन्हरि स्पृहा चक्रे वक्षोऽलङ्करणे मणी ॥' भागवतपुराण VIII 8 5 The word is derived as 'कु सुव क्लृप्नाति व्याप्नोति कुस्तुभ सागर तत्र भव' त्रि स्या deserving to be worshipped by the three worlds महत्स्तेजस of this very brilliant man प्रभातमन्धेव—The morning twilight gives birth to the sun, the great luminary, and people perform their adoration in the morning कानि क्षराणि what fortunate letters come to be his name (अभिख्या)? 'अभिख्या नामशोभयो' इत्यमर The student will notice how politely सावित्री asks for information concerning the young man's country of birth, his destination, his parentage and his name आर्य हृदयस्य in seeking to know your honour, the same order is followed by my heart that acts as curiosity dictates She wants to know the same four things (country of birth &c) about the old man प्रकटित प्रश्रय (courtesy) येन सता विद्या to speak what is agreeable is a hereditary art with the good (i e they are past masters in that) न वचोभि—handsome women are described as चन्द्रानना सावित्री had not only a moon like face, but her words also were चन्द्रमय, were such as gladdened the heart of the listener by their ambrosial sweetness चन्द्रमय—made of the moon सुधा—The moon is said to shower down nectar with his rays, being called सुधाशु सौजन्य जायन्ते women like you, who are the birthplace of goodness, come into the world as the arts for moulding good men after a great deal of merit (सुप्त i e पुण्य) He means—It is due to the accumulation of the good deeds of the world that noble women like you are born Such noble women fashion men into good men, as the study of the arts enables a person to fashion from raw materials finished articles दूरे पश्यन्ति let alone mutual conversation, even the interchange of glances with the noble (अभिजात) raises a man to the highest pitch (of goodness or glory) भूषण goes with दधीच भार्गववशस्य—ज्यवन the father of दधीच belonged to the भृगुगोत्र The

story of च्यवन and his wife सुकन्या is alluded to in विष्णुपुराण IV 1 In गमायण सुन्दरकाण्ड chap 24 she is mentioned in a list of पतिव्रताः (verse 1) The story is given in great detail in पद्मपुराण 4th खण्ड (पातालखण्ड chap 14 ff च्यवन was the son of भृगु He performed such severe austerities that an anthill grew upon him The daughter of king शर्याति in play thrust a pin in the anthill and put out च्यवन's eye In order to propitiate the sage he gave that daughter to him in marriage भू लकक्ष who is an ornament of the three worlds भू, भुव and स्व These are the first three out of the seven worlds (भू, भुव, स्व, मह, जन, तप, सत्यम्) अदमेण (प्रचुरेण) प्रभावेण स्तम्भित (paralysed) जम्भारे (इन्द्रस्य) भुजम्भम् येन The As'vins cured च्यवन of old age and blindness च्यवन gave सोम as a sacrifice to the Asvins who were never before allowed that honour Indra becoming angry at this raised his hand to strike the sage with his वज्र च्यवन paralysed the hand of Indra Vide पद्मपुराण 4th खण्ड chap 16 'शक्र वज्रधर दृष्ट्वा मुनिं स्वहननोद्यतम् ॥ हुङ्कारमकरोद्भीमान् स्तम्भयामास तद्भुजम् ॥' verses 15 16 'शिलासु शयन तेन दुर्ललित पादपङ्केरुह यस्य— Gods and demons bowed their crowned heads at his feet, which were thus over-fondled (दुर्ललित) by treading on the jewels in their crowns निजतेज प्रसरेण (by the spreading of his own lustre) पुष्ट (scorched) पुलोमा येन When भृगु went out leaving his pregnant wife alone, the demon पुलोमा made bold to lay hands on her, when her foetus slipped from her womb On seeing that foetus so fallen, the demon was burnt to ashes See आदिपर्व chap 5 6 बहिर्वृत्ति जीवित इति his life existing outside i.e. the son was dear to his father as his own life Separate जननी अस्य जित जगत् येन शर्यातस्य—In विष्णुपुराण (IV 1) king शर्याति is said to be the son of मनु अन्तर्वह्नी pregnant ('अन्तर्वह्नी च गर्भिणी' इत्यमर) from अन्तर् with the affix वच् 'अन्तर्वत्पतिवतोर्नुक्' पा 4 1 32 (एतयोः स्त्रिया नुरु स्यात् । अन्तरस्त्यस्या गर्भ इति अन्तर्वह्नी । पतिवह्नी । सि कौ) वैजनने मासि in the month in which the child was expected 'सूत्रिमासो वैजनन' इत्यमर विजनने भव or विजननस्य अयं वैजनन पिता.. नाययत्—Even now a woman is brought to her father's house particularly when it is the first delivery Separate अनेहसा (by time, in course of time) अवर्धत अनेहस् m time तत्रैव—in the palace of king शर्यात बाल young (applies to the child दधीच as well as to the moon) The young moon gives delight to all राजीवलोचन lotus-eyed. भर्तुः दुहितरि even when his daughter (सुकन्या) returned to her husband's house. भासेचनकदर्शनम्

(आसेचनक दर्शन यस्य) whose sight never satiated him : e though he saw him continuously, he wanted to see him more still 'तदासेचनक तुष्टेर्नास्त्यन्तो यस्य दर्शनात्' इत्यमर (आसिच्यते आप्यायते दृग्नेन आसेचनक यस्य दर्शनात् इष्टं वृत्ति—क्षीर०) मातामह—refers to शर्यात. मनोविनोदनम् that diverted or gave solace to his mind विद्या—see above p 18 कला—The Kalās were said to be 64, such as नृत्त, गीत, आलेख्य They are enumerated in वात्स्यायन's कामसूत्र (I 3) उपारूढ योवन यसिन् अहमिव refers to शर्यात and असौ to च्यवन सुगृहीत नाम यस्य whose name is auspicious भृत्यपरमाणुम् an atom of a servant : e an insignificant servant अवधारयतु understand आचान्तम्—refers to दधीच मया स्वामी my master made me his attendant अभिसार companion अभिसारेण सह साभि० (बहुव्रीहि) Compare 'महासामन्तै कृत्वा साभिसारम्' first para 5th उच्छ्वास तद्धि कुलम् that (of शर्यात) is a royal family to which we' (: e I) have been hereditarily attached. C and T translate 'our royal house follows the rule of heredity' This inverts the sequence of ideas उत्तमानां मन्दाक्षम् length (of service) produces in the good (in good masters) a certain amount of kindly (or partial) feeling even towards dependents मन्दाक्षम्—partiality, connivance मन्द अक्षि इव यत्र मन्दाक्षम्, according to 'अक्ष्णोऽदर्शनात्' पा 5 4 76 (अचक्षु पर्यायादक्ष्णोऽच् सात्समासान्तः। गवामक्षीव गवाक्ष । सि कौ) He puts down this and the following sentences for showing that, though he is unworthy to be the confidential companion of the noble prince, yet his master favoured him for his long and faithful service अ. महताम् inexhaustible indeed is the treasure of kindness in the great, इत मात्रमिव only at the distance of about two kros'as from this place This is accusative of distance. 'गव्युति. स्त्री क्रोशयुगम्' इत्यमर (from गो + युति according to the Vārtikas 'गोर्युतौ छन्दस्युपसख्यानम्' and 'अध्वपरिमाणे च' on 'वान्तो यि प्रत्यये' पा 6 1 79) पारेणोणम्—beyond the S'ona शौणस्य पारे पारे०, according to 'पारे मध्ये षष्ठ्या वा' (पारमध्यशब्दौ षष्ठ्यन्तेन सह वा समस्येते। पदन्तत्वं चानयोर्निपात्यते। पक्षे षष्ठी-तत्पुरुष । पारेणङ्गादानय। गङ्गापारात् ५ -सि कौ) स्व देशम् the appellation of which was derived from his own name निर्मित व्यपदेश यस्य चैत्र कल्पम् almost like चैत्ररथ For the affix कल्प, *vide* notes on अष्टादशवर्षदेशीय above p 55 चैत्ररथम् name of the garden of कुबेर, the lord of riches 'अलकाया बहिष्कान्यदन चैत्ररथ प्रिये। योजनायुतविस्तीर्ण सर्वं कल्पद्रुमाकुलम्॥' तत् (कानन) अवधि यस्या. तद.. यात्रा this our journey is to end there यदि परि if your courteousness accepts or seizes this moment (to do us a favour) or your heart enter-

tains regard for us गृहीत क्षण येन अविद्यमाना अवहेला (disdain or contempt) यस्मिन् भूमि हों वा or if this person (१ e I) is an object of favour (with you) or worthy of being listened to (by you) प्रथम हलस्य first request of curiosity (१ e due to or out of curiosity) शुश्रूवन् desirous to hear शुश्रूव—from the desiderative base of श्रु with the affix उ, according to सन्-आज्ञप्त-मिक्ष उ'षा 3 2 168 ने चरति this your (noble) form cannot fail to be (१ e must be) divine The idea is that there is an invariable concomitance between such nobility of form and दिव्यता गोत्रनामनी family and name स्पृहणीयता नीत was made an object of envy समं धीनाम् who is a combination of mutually conflicting things तथा हि for instance, to explain It will be noticed that in the following four lines, the विरोध is only verbal, the words being द्विष्ट and that in each case the incongruity is explained away by taking different senses of the same words. सन्नि तिश्च-(1) सन्निहित बाल अन्धकार यस्याम् in whom fresh darkness was present, (2) सन्निहित बालेषु अन्धकार यस्याम् who had darkness (१ e dark colour) present in her locks (1) मास्वत (सूर्यस्य) मूर्ति यस्याम् in whom the sun was present, (2) मास्वती मूर्ति यस्या whose form was brilliant Here if the first sense of the two words be taken, there is विरोध, but there is none if the second sense of each clause be taken पुण्ड मुखी (1) with a tiger in her face (पुण्डरीक व्याघ्र मुखे यस्या), (2) with a face resembling a lotus हरिणलोचना (1) having deer in her eye, (2) who had the eyes of a deer 'व्याघ्रेऽपि पुण्डरीको ना' इत्यमर C and T following the com take पुण्डरीक as 'lion' बाळा धरा (1) possessing the lustre of the young sun, (2) bright like the lustre of the morning sun or having a lower lip lustrous like the morning sun बालातपप्रभ अथर यस्या कु सिनी (1) possessing laughing night-lotuses, (2) whose smile is bright like कुमुदस् कुमुदस् are white lotuses that open by night There is विरोध in saying that she possessed the morning sunlight and also opening कुमुदस् But the विरोध vanishes if we say that her complexion was rosy like fresh morn and her smile was bright like कुमुदस् Smiles are poetically said to be white कल खना (1) that possessed the cackling of कलहस्य (कलहसाना स्वन यस्याम्), (2) whose voice was like that of a कलहस (कलहसस्य ह्रस्व स्वन. यस्या) स धरा (1) that had clouds rising (समुन्नता पयोधरा मेघा यस्याम्), (2) whose bosom was high swelling (समुन्नतौ पयोधरौ यस्या.) When there are clouds, the sound of कलहस्य cannot be heard, because

at the approach of the rains हस were supposed to migrate to the मानस lake Or the विरोध may be this —if there is thunder in her, how can she have the low cackling of कलहस? कमल करा (1) possessing the delicate lustre of lotuses, (2) whose hand is delicate like a lotus हिम तम्बा (1) whose hips are broad with slabs of the Himālaya mountain, (2) whose hips are broad like &c Lotuses and slabs of snow cannot exist together, as snow blights lotuses Compare 'हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता' रघु० VIII 45 कर्मोर् (1) having the thigh of a camel, (2) having a thigh round and tapering like the trunk of an elephant कर्म a young camel, also 'the back portion of the hand from the wrist to the root of the fingers' वि मना (1) whose gait is slow, (2) whose gait is languidly sportive A camel is well known to be a fast animal One who has the camel's thigh cannot be slow अमु भावा (1) who has not given up devotion to Kumāra i e कर्तिकेय, (2) who has not yet passed the stage of girlhood अमुक्त कुमारे स्कन्दे भाव भक्ति यया अमुक्त. कुमारभाव यया स्निग्ध (affectionate) तारक (तदाख्य असुर) यस्याम् स्निग्धा (charming) तारका (pupil of the eye) यस्या The demon तारक was killed by स्कन्द One who is devoted to स्कन्द cannot secure the affection of तारक अच्चा the road i e the distance परि .रिष्यति Familiarity (with us) will surely make (everything) clear अनुवद्ने दृष्ट seen by chance अनुवद्ग incidental connection नव अम्भसां सर (burden) तेन गम्भीर अम्भोधराणा (मेघानां) ध्वान (ध्वनि) तन्निभया तत्सदृश्या भारत्या in a voice नर्तयन् भुजगभुज. making the peacocks dance Peacocks subsist on reptiles and dance when clouds thunder The voice of दधीच was mistaken by the peacocks to be the thunder of clouds भुजगभुज (with दधीच) would mean 'whose arms were (long and lithe) like snakes' Separate प्रसादम् आर्या आराध्य० कृता नमस्कृति येन उच्चचाल started away उत्तम्भित पक्ष्म यस्य the eyelashes of which were raised up निश्चला तारका यस्य लिखितेनेव चक्षुषा with an eye that was as though drawn in a picture (i e that was quite motionless) कृच्छ्रा दृशम् with difficulty she withdrew her eye (from that direction)

P 12 l 33—P 13 l 10 अथ सुखाप तस्य = दधीचस्य रूपसम्पदम् perfection of beauty अवशेव as though helpless अप्रहित-मपि though not sent कुतोऽपि (1) from some indescribable cause, (2) from the earth The creeper with its shoots springs from the earth. सालस्या इव—आलस्येन सह (बहुव्रीहि). शून्या vacant in mind.

रुनिद्रा sleepy, creamy अस्तमुपयाति—connect with नेत्रसि प्रत्यक् पर्यस्त
 पण्डल वस्य whose orb was thrown westward लाङ्ग त्विवि the
 brilliance of which was rosy like a bunch of लाङ्गलिका कमलि
 नीकामुक् the lover of lotuses plants कमलिनी plants bloom at the
 advent of the sun. कठोर शोचिवि the lustre (शोचि) of which
 was red like the head of a fully developed (कठोर) crane
 सावित्र सवितु इह सावित्रम् त्रयीमये—त्रयीमय is an appellation of the sun
 त्रयी means 'the three Vedas' As the sun is worshipped with the
 Veda or as the most sacred verse of the Rigveda, the गायत्री, is
 addressed to the sun, the latter is called त्रयीमय or त्रयीतनु Com-
 pare भागवतपुराण 5 20 4 'त्रय्या विद्यया भगवन्त त्रयीमय सूर्यमात्मान यजन्ते'
 हमारु is a tree the leaves of which are dark मलिनयति *to sing*
 of the *pr* *p* of the denominative verb मलिनयति from मलिन
 व्योम is the object of मलिनयति सञ्च तलम् when the moon very
 slowly crept up the sky, like a swan of the Ganges following
 the tinkling of the anklets of the roaming Siddha damsels For
 सिद्ध see above (text p 51 25) सिद्ध does not mean 'saint' here
 as C and T think A हस is white and hence the moon is
 compared to हस The moon sailed in the Milky Way, which is
 white and resembles the मन्दाकिनी कृत सन्ध्यायै प्रणाम यया निशा-
 मुखे at the very beginning of night She was languid and tired
 and so took the first opportunity to lie down This contrasts
 with उचिते शयनकाले below विमुक्तानि अङ्गानि यस्या whose limbs were
 drooping or languid कृत्वा कलापम् having gone through her
 evening ritual as it was being usually performed by her
 कलाप = समूह This shows that she was unaffected, while सरस्वती
 was perturbed by the wave of passion

P. 13 ll. 11—28 इतरा कुलै. अङ्ग तला whose bed of tender
 leaves was disarranged (विलुलित) by the tossing of her limbs
 निमीलित closed मर्त्यं परि the world of mortals is surely above
 (*i e* superior to) all worlds एवविधानि—refers to दधीच सक
 गुरुणि (1) worthy of respect on account of (the possession of)
 all virtues (with दधीच), (2) heavy even to the collection of
 all threads (with रत्नानि) Even numerous threads may not
 bear the burden of a big jewel, what of a single thread ? द्वाप =
 समूह She explains in the following clauses how he possesses
 all the qualities and is an ornament to त्रियुवन तस्य नु—the
 moon is but a drop oozing from the stream of the beauty of
 his face The moon is round and bright like a drop His face
 is so much more charming than the moon, that the latter seems

but a drop as compared with the stream of his beauty Explain the following clauses similarly विक्षेपा glances For विकच करा , compare above 'चक्षुष प्रथिज्ञा विकचकुमुदकुवलयकमलसर सहस्रलच्छादितदश-दिश' (text p 9 ll 23-24 and notes p 50) आकर = समूह अधररूपे of his jewel like lip His red lip is like a red jewel दीधिनय = किरणा वम्बुकम् is a red flower The word विकसित is put in to indicate deep red. तस्य नङ्ग The disembodied one (Cupid) is only a means (उपकरण) of enhancing the beauty of his body There is a picturesque effect in saying that his अङ्ग has its beauty enhanced by अनङ्ग (one who is without body) 'परभागे गुणोत्कर्षः क्षीरस्वामी बाण is fond of this word Compare 'उपहितकान्तिपतिपरभागा लक्ष्मच्छायेव चन्द्रमसः' कादम्बरी p. 267 of P, "कुटिलक्रमरूपक्रियमाणपञ्च-वपरभागेरपरै' हर्षचरित 1st उच्छ्वास Connect स्त्रैणानि with the three चक्षुषि, चेतसि and यौवनानि स्त्रैणानि of women (from स्त्री) 'स्त्री-पुत्राभ्या नञ्जलौ भवनात्' पा 4 l 87 येषा दर्शनस्य within whose vision he comes The reading अविषय is explicable The meaning then would be 'the eyes, minds and youths of those women are blessed who do not see him', the idea perhaps being that it is better that he be not seen at all rather than suffer for his sake an insatiable longing क्षण धर्मेण in showing him to me only for a moment, my evil deeds of former lives have as though borne their fruit She means that if he could be seen continuously, there would then be no distress, but only bliss This sentence has been explained differently 'My misconduct (in laughing at दुर्वासस्), though done in this very life, has borne fruit, as though it were done in a previous life, by showing that rare young man to me, though for a moment' It is generally the actions of past lives that bear fruit in this life But this is not a very happy explanation We think that the mere fact of laughing at a mistake would hardly be called an अधर्म even by सरस्वती It will be noticed that from the words अजायत च नवपल्लव &c (p 13 l 1 ff), Bāna describes the various stages of Love in strict accordance with writers on Rhetoric 'अभिलाष-श्चिन्ता-स्मृति-गुणकथनोद्वेगसम्प्रलापश्च । उन्मादोऽथ व्याधिर्जडता मृतिरिति दशाऽत्र कामदशा ॥' साहित्यदर्पण III 190 The sentence अजायत° shows अभिलाष, the next shows चिन्ता The sentence 'कृतसन्ध्याप्रणामा तस्थौ' indicates स्मृति and in 'मर्त्यलोक खलु' we have the fourth अवस्था 'गुणकथन' In the sentence 'मदनशर°' (l 21) we have the 5th stage of उद्वेग प्रतिपत्ति course of action, means का . दानीम् what should I do now? स्वप्ने आसादित द्वितीय दर्शन यया आकर्ण आकृष्ट

कामुक (धनु) येन Cupid smote her with all his power प्रतिमुद्रा when she awoke At his very first sight she fell in love with him But when she saw him again in her dreams, she was hopelessly smitten by love मदन जगाम unrest came to her who was struck by the arrows of Cupid, as though to learn the news (of her state) The plain meaning is — being smitten by love, she became restless When a person falls ill or is beaten or meets with an accident, people call on him to express their sympathy or regard So here अरति is fancied to have made a call on her अरति — 'स्वामीष्टवस्त्वलाभेन चेतसो याऽनवस्थिति । अरति सा' Another sense also is hinted रति is the wife of मदन As मदन struck her (सरस्वती), अरति (one who is opposed to रति, the wife of the offending मदन) made a call on her The meanings of नञ् (अ) are six 'तत्सादृश्यमभावश्च तदन्यन्व तदल्पता । अप्राशस्त्य विरोधश्च नञर्थो षट् प्रसीतिता ॥' कुसुम धत्त — one who is beaten feels pain But she felt pain though not beaten The cause of pain was really her love-sick condition. In this and the following five sentences Bana describes her condition by employing the figure of speech called विभावना It consists in stating that an effect follows though its cause is non-existent 'क्रियाया प्रतिषेधेऽपि फलव्यक्तिर्विभावना' काव्यप्रकाश X In such cases only the well known cause is absent, while some other cause works to bring about the effect Compare for this and the last clause 'कुसुमितलताभिरहताप्यधत्त रजमलिकुलेरदष्टाऽपि' परिवर्तते स नलिनीलहरीभिरलोलिताप्यधूर्णत सा ॥' मन्द मुमोच when dust (रज) enters one's eyes, tears fall She shed tears through love-pangs, though the pollen (रज) of flowers did not soil her eyes हसपक्षा एव तालवृन्तानि (fans) तै वा-न्ता (emitted) वाता तै वितता (spread) तै शोणशीकरै the spray of the S'ona river आर्द्रता (1) becoming wet, (2) becoming full of soft feeling प्रेङ्ग दोलमि-though not borne on the pairs of roving (प्रेङ्गत्) Kādambas she rolled on the swinging waves of the sylvan lotus ponds 'कादम्ब कलहस स्याद्' इत्यमर कमलिनी—a place abounding in कमला. 'पुष्करादिभ्यो देशे' वा 5 2 135 (पुष्करिणी। पयिनी। सि कौ) The ripples of the pond wafting the scent of lotuses excited her and made her roll on her bed विघटमानानि (separating) चक्रवा क्युगलानि तै विस्फुटै (adj of धूमै) श्यामतामाससाद् she became dark (she lost the colour of her complexion as she was love-sick) One is darkened by smoke The sighs heaved by the separated चक्रवाकs are like धूम. The चक्रवाक male was poetically supposed

to become separated from its mate at the approach or night
व्यचेष्ट she wriggled A man stung by bees would fling his
body about

P 13 l 29—P 14 l 11 अथ यासीत् गण गमे after
the lapse of many nights 'गणरात्र निशा बह्व' इत्यमर निवर्तमानः—
विकुक्षि returned after accompanying दधीच to his father's place.
तथैव—as before (when दधीच left his attendants behind) छत्रधार
(umbrella-bearer) द्वितीय यस्य डुडौके Perfect of दौक् 1 A to
approach. वन द्वीवा stretching her neck like a woodland doe.
मार्गं दृशा she as though bathed him who was tired by the
journey with her glance that whitened the ten quarters One's
fatigue is lessened by a bath She steadfastly looked at him
The glances of her bright eye were like water कृत आसनपरिग्रह.
येन कच्चि कुमार is the prince well? कच्चित् (ind) indicates
'I hope' सरति-भवत्यो—the genitive is used in accordance with
'अधीगर्थदयेशा कर्मणि' पा 2 3 52 (words having the sense of इ
with अधि 'to remember' and द्य् and ईश् govern the genitive of
the object) केव . विमर्ति only he is somewhat emaciated in body
in these days अवि वत्ते he has a certain vacantness (of mind)
which is inexplicable and without any (apparent) cause अन्वक्षम्
adv immediately, forthwith अक्षस्य (रथस्य इन्द्रियस्य वा) पश्चात्
अन्वक्षम् (अव्ययीभाव) The reading अन्वक् means the same thing
'अन्वगन्वक्षमनुगेऽनुपद ङीवमव्ययम्' इत्यमर The meaning प्रत्यक्ष assigned by
the com does not suit the context वाणिनी=दूती 'वाणिन्यौ नर्तकीद्वयौ'
इत्यमर- उच्छ्वसित—the breath or life (१) e she is a great confidante
of the prince) महानुभाव magnanimous, noble यदे वज्राति that he
thus keeps up familiarity with a person not known to him and
seen only for a moment नस्य मासीत् his mind was somehow by
chance fixed on us (caught by us) while he passed (on his way),
as a shawl may be caught by wayside creepers (in the case of a
traveller) अशून्य सुतो the nobility of your prince is not devoid
of high birth १ e in the prince high birth and nobility of
character are combined अशून्यम् not devoid of, full स्वामिसुनु must
mean prince here विकुक्षि was the servant of शर्वात, whose grandson
(and not son) दधीच was O१ सुनु may be used in the sense of 'off-
spring in general' A daughter's son was in ancient times like a
son of the body 'औरसा धर्मपत्नीजस्तत्सम. पुत्रिकासुत 1' गङ्गा II 128
अलस मनांसि people are indeed lazy that they do not make their
own (but buy) the hearts of the great that are easily befriended
by offering something or other सुलभ सौहार्द (मैत्री) येषाम्- she

means—she and her friend did very little for the prince, but he being great and noble offered his affection to them in return for what little they did. If the world will also offer something ever so little to the great, the latter will befriend them. सो भुवनम् it is this excess of magnanimity in the great, not found in ordinary people, that makes the three worlds the instruments (of the great). The three worlds come under the control (are willing to abide by the orders) of the great on account of the latter's औदार्य उच्चावचैः high and low, various 'उच्चावचैः प्रकृतवस्त्वस्यशिशिभिः, विचित्रैरिति वा' सं० 'उदक् च अवाक् च उच्चावच उन्नत चावनत च वा' क्षीरस्वामी. It is a compound of the मयूरव्यसकादि class (पा II 1 72)

P 14 l 12—P 15 l 25 अपरे र्मनसी The first sentence is अपरेषु मालती समदृश्यत (p 15 l 17) उच्चति loc sing of *pr* *p* of इ with उद् इमणौ—the jewel of the heavens उद्दामा दुतिः यस्य अभिद्रुता (attacked) तारका येन तामरसाना व्यास (विकास) तस्य व्यसन (intent application) अस्ति अस्य इति व्यसनिन् तस्मिन् Red lotuses open at sunrise आयान्ती this and the following adjectives (in the *nom sing f*) qualify मालती (p 15 l 17) तरल नयन्ती under the guise (छल) of the covering of the sparkling (तरल) complexion of her body, she seemed to bring all the very clear water of the S'ona. The poet fancies that her sparkling complexion was really the transparent water of the शोण which she brought with her when crossing it वितान—म् canopy Here the figure is अपहृति, which consists in the poetic denial of the real character of a thing and establishing in its place some thing else resembling it 'प्रकृत यन्निषिध्यान्यत्स्याप्यते सा त्वपहृति' काव्य प्रकाश X स्फुटितानां (opened, expanded) अतिसुक्तकुसुमानां स्रवकेन समा त्विद् (कान्ति) यस्य—*adj* of तुरङ्गमे and मृगपतौ सटार having a mane (*adj* of both मृगपतौ and तुरङ्गमे) मृगपतौ इव गौरी as पार्वती rides a lion गौरी also means 'fair' (as applied to मालती). सिंह is the वाहन of दुर्गा सली तस्य (*adj* of व्युगलस्य) that were grace fully placed on the girth of the horse उरोवध्रम्—the leathern strap passing round the horse's chest तिर्थं रणितस्य (*adj* of व्युगलस्य) the sharp jingle (रणित) of the anklets on which was listened to by the horse with slantingly upraised ears अति. वित्तस्य that were decked with very thick Alaktaka dye 'पिण्डा लसक कथितोऽलक्तकास' सं०. पल्लवितस्य—पल्लवा सजाता अस्य स पल्लवित—the soles of the feet were so dyed with Alaktaka as to look like the new leaves (which are reddish) of trees कु.. पृष्ठस्य the

upper surface of which (feet) was reddened with saffron उभयतः—as she rode astride, her feet were on both sides of the horse ताडनं गतानि come out of their craving for her kicks It was a convention among Sanskrit poets that the red Asoka tree put forth blossoms when kicked by handsome young ladies Such conventions are summarised in the following verse 'लीणा स्पर्शात् प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात् पादाघातादशोकस्तिलककुरवकौ वीक्षणा लिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात्पटु-मृदुहसनाच्चम्पको वक्त्रवाताच्चतो गीताव्रमेवर्विकसति च पुरो नर्तनात्कर्णिकारः ॥' quoted by मणिनाथ on 'मेघदूत' II 17 'रक्ताशोकश्चलकिसलयः' दोहदम् longing 'अथ दोहदम् । इच्छाकाङ्क्षा स्पृहेहा दृष्टः' इत्यमरः Her feet being dyed red both beneath and above and being on both sides of the horse, the poet fancies that she as if drew along with her forests of red Asoka trees that had put forth foliage (किसलयित) and that accompanied her in the desire of being kicked by her The lines (पङ्क्तयः) of अलक्तक dye on her soles correspond to the किसलय of the रक्ताशोकः सकलं स्रजं on whose hips jungled a girdle as though it were a proclamation (आघोषणा) for forcibly seizing the hearts of the whole mortal world She was so handsome that she forcibly captivated the hearts of all The jingling रञ्जन was the proclamation announcing this pillage of the hearts C and T translate 'a proclamation devoting to murder and rapine the hearts' It is difficult to see how 'murder' comes in here धौतं लता whose creeper-like form was covered by a gown (कञ्चुक) made of washed and white silk and reaching up to her toes and lighter than even serpent's slough (निर्मोक) नेत्रम्—silk cloth 'साञ्जटाशुकयोनेत्रम्' इत्यमरः निर्मोकात् लघुतरेण आप्रपदीन—from आप्रपद with the affix ख (ईन), according to 'आप्रपद प्राप्नोति' पा 5-2.8 (पादस्याय प्रपद तन्मर्यादीकृत्य आप्रपदम्) छात सरसी who, with her limbs white with slightly dried (आश्यान) sandal and visible through the fine (छात) gown, seemed as though she were a lotus plant, the stalks of which were clearly visible (विभाव्यमान) in the transparent water 'अमांसो दुर्बलश्छातः' इत्यमरः छात lean, thin (from छे to cut) अवयवै—understand उपलक्षिता after it The instrumental is used in accordance with 'इत्थंभूतलक्षणे' पा. 2.3.21 (जटाभिस्तापम । सि कौ) कुसुम्भ दधाना wearing a petticoat (चण्डातक) red with safflower dye, variegated with spots (पुलक) of different colours and gleaming inside (the gown), as though she were a crystal spot bearing a treasure (निधान) of jewels Her gown was white

and glossy like crystal Inside it was the red चण्डातक as inside the crystal ground red gems may be found Jewels are red like safflower dye (कुसुम्भरागवत् पाटल) The spots of various colours on the petticoat looked like precious stones called पुलक पुलक also means 'yellow orpiment' "नानावर्णविन्दुविन्यास पुलकवन्ध, मणिविशेषाश्च पुलका' स० 'कृमिप्रभेदे रोमाञ्चे पुलक प्रस्तरे विदु' शाश्वत 373 चण्डातक—a petticoat reaching to the middle of the thighs 'अर्धोरुक वरुणीणा स्याच्चण्डातकमशुकम्' इत्यमर हारेणा द्यौ with a necklace having pearls round like Āmalaki fruit, she seemed to be the autumnal sky variegated (शार) with bright (स्फुरित) and large clusters of stars and overcast with a veil of thin white clouds She was like the autumnal sky, her white silken कञ्चुक like the white thin clouds of शरद् and the large and round pearls like the stars in the sky आमलकीफलवत् निस्तलानि (without a bottom : e round) मुक्ताफलानि यस्य The reading निस्तुल (incomparable) is not good कुच धारयन्ती over her breasts resembling full jars, she had tied a jewelled necklace shooting forth red and green rays, as though it (necklace) were a garland of wild flowers (indicating) the entrance into her heart of some (indescribable) happy man डुचै पूर्णकलशौ इव प्रालम्बमालिका is a garland or necklace reaching from the neck to the chest 'प्रालम्बमजुलम्बि स्वात्कण्ठात्' इत्यमर The jewels were red and green (emerald) and so resembled red and green leaves (किसलय) Jars full of water were placed at the entrance of houses as auspicious पल्लव were placed on the tops of such jars and garlands were tied round the necks of jars and on gates Hence the poet fancies that her breasts on which rolled a necklace were jars with leaves and flowers indicating the auspicious entrance of some one in her heart. He whoever swayed her heart with love must be called blessed (पुण्यवत्) 'वनमाला विधातव्या पल्लवै कुसुमै फलै' विष्णुरहस्य Compare for the ideas 'उभयपार्श्वस्थापितोत्पलवमुखपूर्णहेमकलश (कायमान)' कादम्बरी p 281 of P, 'वेदीविनिहि तपल्लवललामहेमकलशे बद्धवनमालादार्द्रा मन्दिरे' हर्षचरित 7th उच्छ्वास (2nd para), 'समुल्लसद्भि स्तनमण्डलैर्भङ्गललशमय इव बभूव लोक' हर्षचरित IV एकैकस्य of each one (out of the many she wore) हाटककटकस्य of the golden bracelet मर नाथस्य—the golden bracelets were inlaid with emerald stones cut into the shape of a crocodile वेदिका—level ground (on which the stone was set) स्थल माना who was as though followed by land lotus plants under the belief that she was लक्ष्मी The emeralds on her bracelets emit

ted pencils (सन्तति) of green rays in all directions, which (pencils) the poet fancies to be खलकमलिनी that are also green (with leaves) Lotus plants are ordinarily in water As she moved on land the मयूखसन्तति is fancied to be खलकमलिनी लक्ष्मी dwells in lotus beds मालती resembled लक्ष्मी in her beauty बहल वसन्ती from her lips darkened by the dark streak (कृष्णिका) of plenty of betel, she as though emitted darkness mixed with the glow of evening that was drunk by the moon of her face The moon swallows darkness Her face was like the moon The dark-red tint of ताम्बूल taken by her in abundance resembled darkness mingled with evening radiance मुखमेव शशी तेन पीतम् विकच नयनकुवलय तस्मिन् कुतूहलेन आलीनया (settling or sitting upon) सहत्या = समूहेन निरुद्ध अर्धवदन यस्याः Bees followed her dark eyes, thinking them to be lotuses and covered the upper part of her face, as though with a veil (जालिका) of blue silk नीलीरागेण निहित नीलिमा यस्मिन् (ady or दन्तपत्रेण) which was made blue with indigo-colour नीलिमा is formed from नील like पिङ्गलिमा (p 23) शिखि शितिना as blue as the throat of a peacock, The reading शितिगल would mean 'as blue as (the throat of) शिव' शिव is called शितिकण्ठ, as his throat grew dark when he drank कालकूट. See notes p 2 दन्तपत्र an ear ornament काल माना—she was fair and bright like lightning and the dark दन्तपत्र was like a streak of dark (काल) cloud पल्लव also are placed on the ear as ornament कल्पितेन made बालिका—an ear ornament dangling from the lobe of the ear 'बालिका । बालाया बालुकापत्रकादृश-कर्णभूषणे ॥' मेदिनी (कान्तवर्ग 130) आलोक (light) एव जल or जल मिव तत् वर्षतीति The bright light of the pearl pendants hanging downwards (अघोमुख) fell on her creeperlike arms Tender creepers may be watered by two girls (बालिकायुगल) bending down The bright light resembles clear water दक्षिण तला with the inner leaf of Ketaki flower placed on her right ear as an ear ornament, she seemed to have her cheek licked through greed for beauty by the creeperlike tongue of the moon The long and white केतकी leaf dangling on her cheek is fancied to be the tongue of the moon The moon desired more grace and licked her cheek, which was very bright and fair मृग च्यन्दिना that emitted the perfume of musk तिलक द्रवन्ती with the round mark on her forehead she bore a face which seemed to be the all in all of Cupid kept under a seal The dark round तिलक of कस्तूरी resembled the mark of a seal.

One keeps one's treasure under seal Her beautiful face was the सर्वस्व of Cupid : e she was calculated to inspire love in anyone लला चुम्बिन dancing on her forehead and touching the parting line of her hair The com reads 'चटुलातिलक' and explains 'सुवर्णशृङ्खलाबद्धो नानारत्नौघमण्डित । ललाटलम्ब्यलङ्कारश्चटुलातिलको मत ॥' चटुलातिलकमणि may mean 'a jewel dangling on the forehead' (where the तिलक mark is made) उदञ्चता shooting up कृत शिरोऽङ्गुण्ठन यस्या The red rays of the jewel on the forehead shooting round her head are fancied to be a red veil of silk पृष्ठे प्रेङ्खन् अनादरसयमनेन शिथिलश्च जूटिकाबन्ध यस्या —whose thick hair dangled on her back, being loose as she tied it carelessly नील . पताका as though she, who had a crocodile-like crest jewel (in her hair), was the banner of Cupid, with the ornament of a blue chowrie Her loose and dangling hair was like a dark chowrie, which is placed as an ornament on banners, chowries are generally white, but her hair being dark, we have नीलचामर here On the banner of Cupid (who is called मकरकेतु) there would be figures of crocodiles Her चूडामणि was of the shape of a crocodile A banner indicates the approach of a conquering general She would help Cupid to subdue anybody by her charms 'अवचूल चिह्नम्' स० अवचूल —a pendant tuft or garland, an ornament hanging from the top of a banner मङ्गिनाथ on शिशुपालवध 5 13 says "अस्योच्चैः चूडावचूडाख्यावूर्ध्वाधोमुखचूडकौ" इति ध्वजाङ्गे तु हलायुध'. बाण is very fond of this word Compare 'दिवसकर वारणस्यावचूलचामरकलाप इवोपलक्ष्यमाणे किरणजाले' का० p 26, 'समदण्डजघदाव चूलसहस्रसरद्धम्' p 114 'बह्वरजोधूसरितमशिशिरकिरणविश्वमवचूलचामरमिव निप्रभमभवत्' का० p 116, 'केशकलापकान्तिना च कृष्णचामरावचूलेन उपरचितदण्ड (ध्वजम्)' का० p 224 कुल मस —As one worships one's कुलदेवता everyday and on every important undertaking, so the moon, by honouring her, would obtain her charms (in which the moon falls far short of her) पुन ०—Cupid was once burnt by S'iva, but she would revive him again (e she inspires love in anyone) सजीवनौषधि brings a person back to life 'पुष्पधन्वा रतिपति' इत्यमरः वेले गरस्य As the ocean cannot go beyond the shore, so love reaches its high water-mark in her Or the meaning is 'As the ocean beats with the greatest fury on the shore, so she creates the most furious passion by her charm' ज्योत्स्ने दयस्य as at moonrise, moonlight covers everything, so her charming youth brings under its sway everything रतिरस एव अमृत तस्य—A great river has plenty of water

(‘पय कीलारममृतम्’ इत्यमर) She was full of ambrosial (ः e delightful) love कु तरो a tree reaches its perfection by putting forth flowers बाल ग्यस्य what one learns in boyhood, one hardly forgets So she was never left by cleverness कौमुदीव कान्ते—even Grace may derive charms from her, as the mellow moonlight lends beauty to everything धृ र्यस्य she was the strength of firmness ः e she was so firm of resolve that even Firmness may draw upon her to add to itself स० gives another curious explanation ‘यद्वा धृति प्रवेशरक्षणम् । यथा प्रविशन्कश्चिद्राजनिकट ध्रियते केनचित्तथा धैर्यं तावत्प्रसरति यावदेषा न दृष्टा । एतस्या दृष्टार्या सर्वे धैर्यशून्या इति’ गुरु वस्य she is as though the teacher’s hall for reverence Even Reverence would respect her or even reverence would learn from her as one learns in a teacher’s house बीज नयस्य modesty would be nursed in her ः e she would be the source of all modesty गोष्ठी०—all virtues met in her, as persons meet at an assembly or in a club मन भावताया—Those who are noble are always spirited and yet they would have to take lessons from her in मनस्विता मनस्विता high-spirited nature तृप्ति प्यस्य—तारुण्य after reaching her was satisfied ः e did not find another, who could surpass her in charms ०दामवत् दीर्घे लोचने यस्या This and the following words in the instru qualify ०करङ्कवाहिन्या पाटल (red) अथर यस्या पाटल is also a kind of flower कुन्दकुञ्जलवत् स्फुटा (bright) दशना यस्या कुन्द buds are white शिरीष is one of the most delicate of flowers चम्पकवत् अवदातया who was bright and fair (in complexion) like the *champak* ‘अवदात सिते पीते’ इत्यमर कुसुममय्या इव—It will be noticed that her limbs, body and breath are compared to various flowers and hence the poet fancies that she was made of flowers ताम्बूलकरङ्कवाहिनी the bearer of betel-box महाप्रमाण अश्वतर (mule) तमारुढया कतिपये परिचारका (attendants) परिकर (retinue) यस्या दधीचप्रेम्णा on account of the love she bore for दधीच (whose confidante मालती was) This is to be connected with the words लुण्ठिता, आकृष्टा &c लुण्ठि रथैः she (मालती) was plundered by सरस्वती with her desires Although मालती was far away, from her face सरस्वती’s longing and loving heart understood what मालती had to say So the poet says that मनोरथस्य of सरस्वती looted from मालती what she came to convey प्रत्युद्ग काशि she (मालती) was received with welcome by her (सरस्वती’s) longings ‘उत्कण्ठोल्लिखे समे’ इत्यमर . Though she was far off, on seeing her सरस्वती became eager to know her message and her eager heart went

forward to meet मालती, though she herself sat where she was विद्युत्सेव सिंतेन she (मालती) was as though seized by her (सरस्वती's) smile Her bright smile reached (was seen by मालती) and brought her hurriedly. The reading विलिप्ता adopted by C and T is much better Her bright smile resembled sandal with which a person is anointed आच्छा पुण्टरीकेण—she cast continuous glances at her (मालती) and her face was fixed on her When one's friend comes to one's house, one welcomes him, embraces him, fans him, honours him &c The poet represents that all these actions were done by सरस्वती, though मालती was yet far off स शया—मालती appeared to her a friend, as she (सरस्वती) hoped that मालती was the harbinger of good news from दधीच सविधम् = समीपम् अगृह्णा तथा she captured (their hearts) by her polish (in all things) beginning with her (majestic) form पेशलै clever or soft

P. 15 l 26—P 16 l 25 क्रमेण मभूत् शोण लातुम् when Sāvitrī had gone to the S'ona to bathe साकृता with feeling प्रस्तार couch वि रहसि I have to make you a request in private किं वक्ष्यति what would she (मालती) say? स्तने विनिहित वामकर तस्य नखाना किरणै दन्तरित (bristling) To calm down the turmoil of her bosom she placed her hand on it उद्भिद्यमाना कुतूहलस्य अङ्कुर-निकरा यस्मात् Her heart was curious to know what she would say The poet fancies that the rays of her nails were the shoots of curiosity bursting out of her heart गलता धावमानेन— (understand उपलक्षिता after उपहृतेन) the tender leaves on her ear used as an ornament dropped down (in her flurry), as though it were her ear running to hear (what मालती was going to say) अनव लम्बमाना supporting herself on a neighbouring creeper, as though it were the hope of her life that was made to sway by her incessant sighs. सन्दोहेन (समूहेन) दोलायिता दोलायिता placed in a swing & moved to and fro The creeper swayed to and fro on account of her incessant sighs दोलायित also means 'held in suspense' (with जीविताज्ञा). The hope for her life was also in suspense & her life was in suspense on account of the incessant sighs It seemed that life would depart from her body which was so much agitated समु लोकम्—her moon-like face became bright at the sight of a messenger from her lover and bathed the world in its brilliance That brilliance being due to love, the poet fancies that she flooded the world with स्नेहारस (the sentiment of love, the fluid of love) लल्लै

sticking or attracted by कदम्बकै = ममूहै मदना प्यमाणा—the idea is—she got up from her flowery bed, on which bees clustered. The poet fancies that the dark bees were her longings (for union with दधीच) that came out of her in a visible form and lifted her up, being scorched by the fire of love (in her) and so being rendered dark. What is scorched becomes black कुसुम गात्र she very slowly got up from her flowery bed, being in a high fever due to the darts of love. One who is laid up with fever rises slowly from his bed. Flowers are the darts of Cupid and as she slept on them they tormented her. 'अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥' 'सन्ताप सञ्ज्वर समौ' इत्यमर उपाशु *adv* in a whisper, secretly कपोल वेशयन्ती—In her bright cheek Mālātī was reflected. The poet fancies that she placed मालती (reflected in her cheek) near her ear that she (मालती) may deliver her message in a whisper. She would have felt ashamed (लज्जयेत्) if people had heard what मालती would have said loudly काह प्राणाना वा who am I as to paying attention or as to the body or life? मालती requested her above to pay attention (text p 15, l. 28) सरस्वती says that she has no control over her attention or body or even life and that all of them are at the disposal of Mālātī and her prince. C and T take शरीरस्य प्राणाना वा with the next sentence, but in that case we expect that वा should follow सर्वस्य सर्वे जन even without a request, an extremely handsome man is master of everything अविद्यमान प्रार्थित (प्रार्थना) यस्य—A handsome man has not to make a request for anything, he gets it without a request. The reading अप्रार्थितेऽपि would convey the same sense अतिवेलम् = अत्ययम् अतिक्रान्त वेला यथा स्यात्तथा. The reading अतिपेशल means 'very fine or graceful' चक्षुष्य (चक्षुषि साधु) = प्रियदर्शन सा समा च. There is nothing that you are not to me, a sister, a loving (प्रणयिनी) friend, a second self. She says—you are to me in place of whatever relationship I may think of. Then she specifies some of these viz स्वसा, सखी, प्राणसमा नियुज्य भिदम्. Appoint this my frail body to (do) whatever task great or small, it is capable (क्षम) of क्षोदीयस् and गरीयस् are respectively the comparative forms of क्षुद्र and गुरु क is added to शरीर in the sense of अनुकम्पा or कुत्सा (contempt) 'कुत्सिते' पा 5 3 74 (कुत्सित शरीर शरीरकम्), 'अनुकम्पायाम्' पा. 5 3 76 अविद्यमान अवस्कार (गुह्य) यस्य—that has no secrets आश्रव *adv* obedient 'वचने स्थित आश्रव' इत्यमर (आश्रणोक्ति वाक्यमिति). प्रतिसर dependent

‘प्रतिसरश्चमूढे नियोज्यकरसूत्रयो.’ हेमचन्द्र विवेक controlled by, at the disposal of प्रीत्या ते Through my affection I am dependent on you and at your disposal व्या क्षितम् lay open, fair lady, what you desire to say विवक्षित *past p p* of the desiderative base of वच् वर वर्ण (complexion) अस्या इति वर० That word also suggests another sense ‘one who describes the bridegroom I have chosen’ लोलु ग्रामस्य (you know well) that the array of senses ardently hankers (after gratification) पारिप्लवता = चञ्चलता अतो मईसि hence you will please not blame me (*let* wait upon me with censure) न च कारणम् my talkativeness is not due to my foolishness or fickleness or trickery A चारण is a wandering actor, who has to change his appearance as occasion demands Hence चारणता means धूर्तता न भक्ति there is nothing that great devotion to one’s master would not induce a person to do (*i e* a devoted servant would do anything for his master) अस्य कामो गुरु Cupid is his teacher (*i e* he is learning the lore of Love) अस्य (दधीचस्य) is to be connected with each of the following clauses Another sense is ‘his Love (for you) is great (गुरु)’ चन्द्र ज्ञ the moon is the lord of his life (*i e* cools down his torment by its ambrosial rays) जीवितेश also means ‘Death’ The moon increases the excitement of those who are love sick and thus may cause their death Compare शाकुन्तल III ‘तव कुसुमशरत्वं शीतरश्मित्वमिन्दोर्द्वयमिदमयथायै दृश्यते मद्विषेभुः’ The com gives a third sense As दधीच is called देव (king) above, he requires a पुरोहित जीवितेश means पुरोहित. पुरोहित was the first of the ten ministers that constituted a king’s council according to the S’ukranīti (See Sacred Books of the Hindus vol 13 p 68) So the meaning would be ‘the moon is his first councillor’ मलय हेतु the wind from the मलय mountain (in the south) is support to him उच्छ्वासहेतु means ‘a source of consolation *i e* a friend’ It also means ‘a cause of sighs’ The southern wind is an excitant of love and causes a love-sick person to heave deep sighs (उच्छ्वास) Compare ‘तस्यश्चन्दनप रिमल इव दक्षिणानिलेन सह समागच्छति मोह’ का० p 255 of P मलय is one of the seven principal mountains of India ‘महेन्द्रो मलय सद्यः शुक्तिमानृक्षपर्वत । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वता ॥’ वायुपुराण 45 88 आध स्थानेषु mental torments are in place of (*i e* occupy the position of) confidential persons Another meaning is ‘mental distress pervades his inside parts (*i e* his heart)’ स ह्यत्र pain is his great friend. Another meaning is ‘pain greatly

harasses his life' (separate परम् + असु + हत्) Or we may take 'परम् + अ-सुहृत्' (pre eminently an enemy) प्र स wakefulness is his relative or friend आप्त also means 'obtained,' the idea being 'he has secured wakefulness' मनो गता yearnings are his spies Another meaning is 'desires (for union with you) pervade him all round' नि सरा sighs are his vanguard (also 'sighs go in front of his body') विग्रह battle, body मृत्यु वता Death is his personal attendant, also 'death stands near him' & e he will die if he be not united with you He, being a prince, has death attending him (& e he condemns offenders to death) Compare 'यस्य प्रसादे पद्मा श्रीविजयश्च पराक्रमे । मृत्युश्च वसति क्रोधे सर्वतेजोमयो हि स ॥' मनु० VII 11 रण रक् Disquiet is his emissary, also 'his unrest makes him wander about' स० says 'द्विविधा हि चारा सस्या सञ्चारकाश्च' (& e spies are of two kinds, those who stay in one place and those who move about from place to place) In सर्वगता above we had the first kind of spies सङ्ग वृद्धा his fancies are the elders that instruct his intellect, also 'his fancies have increased, being incited by his intellect' The idea is he listens to his fancies, as one would listen to the advice of elders अनु वना If I were to say 'he is a good match for your ladyship', then it would be highly honouring oneself In this and the following sentences, she puts forward several sentiments and finds fault with each as not being suited to adequately express her master's feeling towards सरस्वती In saying 'अनुरूपो' &c, she would be regarded as only honouring her master, as being partial to him That must be said by others and by सरस्वती The words आप्तम् also mean 'that is purely my own supposition' (not necessarily shared by सरस्वती and others) Bana is very fond of passages in this strain Compare हर्षचरित 3rd उच्छ्वास 'यामीति न लेहसदृशम् &c' (text p 54), 'अतिप्रियोऽसीति पौनस्वत्यम् &c कादम्बरी p 237 of P. शील-रत्नम् If I were to say 'he is possessed of a noble character,' that would be in conflict with what he has now begun A man of high character would not be over head and ears in love with a maiden seen only casually and would not send a दूती to her वीर रीतम् If I say 'he is firm or wise,' that would be inconsistent with his state (described by me already) सु यत्नम् If I say 'he is blessed', that is in your hands It is in your hands to make him happy by accepting him as your husband सुमय means 'a person fortunate

in securing the love of the woman he loves' स्त्रियं श्रेयः. If I say 'he is constant in his affection,' that would be a clever hint or statement. Those words would insinuate that other handsome young men are not constant in their affections जानाति चितम्. If I say 'he knows how to serve (his fiancée),' that would not be appropriate to his position as a prince. A prince does not ordinarily know how to serve, he only knows how to command इच्छति लाप to say 'he desires to be your slave till death' would be the words of a rogue (i.e. all false). Being a prince, he cannot be a *slave* भवन लोभनम् 'you would be the mistress of his home' would be offering an allurements. A noble lady like you would not be tempted by the allurements of pomp and wealth and palaces. You would accept him only for his intrinsic worth पुण्य पात 'blessed is she who secures such a husband' would be (sheer) partiality for one's master त्वं प्रियम् 'you are his death' is unpleasant (speech) अगु क्षेप 'you do not know his worth' would be a censure (of you) स्वप्ने क्षिकम् 'you have often shown him favours in his dreams' would be without a witness. She means—he is so deep in love with you, that he often sees you in his dreams. But that statement cannot be corroborated by producing any witness, as no one saw him dreaming of you अवद्यमान साक्षी यस्य. For क, see above p. 12 प्राण तरता 'he solicits you for his life' would be cowardliness. A prince like him should not beg even for his life. She intimates by this how deep his love is तत्रा ज्ञा 'come there' would be a command. She means she has no authority nor right to command her (सरस्वती) वारि भव 'even though forbidden (by you), he will perforce come' would be an insult to you. तदे मसि you are thus beyond the range of words. She means that she (मालती) has not words that would appropriately describe what दधीच feels for her and what she (सरस्वती) should do for him. The words she may employ are defective in some way or other.

P 16 l 26—P 17 l 11 जय सरस्वती इति विस्फारित wide, expanded स्मितेन वदतीति ०वादिनी ०वादिनि O lady of smiling speech. यदा-साद what you order is a great favour (i.e. even your orders are &c) प्र वशा beside herself with joy विदित वृत्तान्त. यथा सत्कण्ठया भार बिभर्ति इति ०भृत् तेन—that laboured under the burden of longing. ताम्बना languishing One carrying a burden feels fatigue कल्पायितम्—*past p p* of कल्पायते

denominative verb from कल्प (कल्प इव आचरति) The rest of the day seemed to her as long as a वल्प on account of her longing कल्प is a day of Brahmā and is a period of 1000 महायुग (कृत, त्रेता, द्वापर and कलि being one महायुग) Each महायुग has 4320000 human years गमस्तिमति = रवौ The sentence here is सरस्वती (p 171 l) प्रतिपालयामास (18) स्तिमिततरम् noiselessly प्रहसि चन्द्रमसि when the moon came up from the eastern quarter that was now bright as if smiling, as a lion comes out of a cave The east gleamed with moonlight and hence is said to be प्रहसिता (smiles being described as white) पुरन्दर इन्द्र तस्य इव पौरन्दरी इन्द्र is the lord of the East *Vide p 36* above. The words शुचिनि कोमले may apply to both शयने and सैकते But there would be repetition in ची मारे and कोमले So it is better to take the first three words with सैकते and कोमले alone with शयने as the com does शुचिनि white, pure ची मारे (1) soft with china silk, (2) soft like &c तरङ्गिणि (1) that has waves &c is crumpled up or has a shining coverlet, (2) that has ripples (marks left by receding ripples) स्वप्न दधाना having an ornamental mark on her forehead that (mark) seemed to be the lustre (चन्द्रिका) of the toe nails of दधीच, that (चन्द्रिका) stuck (to her forehead) when she in her dream fell at his feet in supplication स्वप्ने कृता प्रार्थना तस्या पादपतन तस्मिन् लक्ष्माम् The white mark of sandal on her forehead is fancied to be the light of दधीच's toes sticking to her forehead &c गण्डस्थलमेवादृशं तस्मिन् प्रति० (*adj* of इन्दुना). अयं जन Here have I brought the person (दधीच) dear to you निवेद्यमान मदनसन्देश यस्यै—The moon was reflected in her bright cheek The poet fancies that that moon as if whispered in her ear this message of Love 'अयमसौ &c' विकीर्य पट्टम् fanning her perspiring bright (स्पष्ट) cheek with her hand that scattered pencils (चक्रवाल) of the rays of her nails, as though it (hand) had turned into a yak tail fan the digits of the moon She had no fan, therefore she fanned her cheek with her hand Her cheek perspired on account of the deep emotion agitating her heart स्वेद is one of the eight सात्त्विकभावs that are indicative of deep feeling 'सम्भ स्वेदोऽयं रोमाश्च स्वरमङ्गोऽयं वेपथुः । वैवर्ण्यमश्नु प्रलय इत्यष्टौ सात्त्विका स्मृता ॥' When she moved her hand to and fro, the rays of her bright nails were tossed about Those rays resemble the digits of the moon A yak's tail is also white बालव्यजनीकृत चन्द्रकलाकलाप येन Connect मण्डलिका with वहन्ती She had placed across her breasts a

fresh lotus-stalk to allay the fever of love She placed the stalk across the breasts as they were plump and not between them स० explains 'स्तनमध्ये प्रवेशामवात्तिरश्वीनमित्युक्तम्' स्तनयोरधि अधिस्तनम् (अव्ययीभाव) The white lotus stalk resembled a cane The poet fancies that the lotus-stalk was a cane sportively let fall on her bosom by Cupid (चित्तम्) intimating that no one but दधीच was to enter her heart (१० only दधीच was to be her lover) A doorkeeper also uses his cane and prevents people from entering the royal gate स्तनयन्ती murmuring (to herself) If we read स्तनयन्तीम्, the meaning is 'the lotus stalk on her bosom made a-sound' मनोजन्मना=कामेन जघन्या इव like a low woman 'जघन्योन्त्येऽधमेपि च' इत्यमर का तरुणीषु of what account are other poor (तपस्विनी) extremely excitable young women?

P. 17 ll 12—23 आजगाम धिक्म् The sentence is आजगाम च मालतीद्वितीयो दधीच (l 18) मधुमास—the month of चैत्र, the first month of वसन्त 'स्याच्चैत्रे चैत्रिको मधु' इत्यमर In this and the following clauses, the poet compares दधीच, who was accompanied by मालती, to several things by paronomastic words मधुमास is an excitant of love The poet hints by reference to मधुमास, मलयानिल &c, that the love of both दधीच and सरस्वती had reached the highest pitch through exciting surroundings सु वह which has sweet breezes (with मधुमास), who bore (on his body) sweet perfumes (with दधीच) Spring is the season of flowers and hence the breezes are charged with fragrance सुरभि गन्धवह- (वायु) यस्मिन् सुरभि गन्ध वहतीति कृता मृणालानां धृति (धारण) येन— who bore lotus stalks, कृता मृणालै धृति (प्राणधारण) येन that subsists on lotus-stalks दधीच bore lotus stalks to alleviate the burning torment of love Hamsas subsist on lotus stalks Compare 'मृणाललोभेन च चरणनखमयूखलैर्भवनहसैरिव सञ्चार्यमाणा मन्दमन्द वज्राम' हर्षचरित 4 उच्छ्वास शिखण्डी peacock घनप्रीत्या उन्मुख—that uplifts its face in joy at (seeing) a cloud (with शिखण्डी), whose face was upturned (in expectation) on account of his deep (घन) love (with दधीच) आहित सरसाया चन्दनस्य भवलाया तनुलताया उत्कम्प येन that shakes a juicy tender white creeper (growing) on a sandal tree (with मलयानिल) Or we may explain as the com does 'सरसान् चन्दनान् भवाश्च लान्ति इति सरस ला. तनुलता' १० tender creepers that hang upon juicy sandal and भव trees आहित सरसेन चन्दनेन भवलाया तनुलताया उत्कम्प यस्मिन् whose delicate body white with viscous sandal had a tremor (with दधीच) We may also dissolve as आहित...उत्कम्प येन who caused the delicate body (of

सरस्वती) to shake (through love for him) But this is rather far-fetched The poet is describing the personal appearance of दधीच and not of सरस्वती दधीच's body shook with the emotion of love कम्प is one of the eight सार्विकभावs, for which see above p 79 कृष्य पतिना as if drawn forward by the lord of planets (the moon) that as though seized his hair by his कर्स (rays, hands) When we want to drag a man, we may do so by seizing his hair with our hands The moon's rays fell on his head The moon is an excitant of love and urged him forward कृत करै (रश्मिभिः) करेण (हस्तेन) वा कचग्रह येन. कन्दर्पस्य उदीपने (exciting) दक्षेण उद्यमान रसेन as though he was borne by the रस (sentiment, water & flood) of love abounding in उत्कलिकास (agitation, waves) The student will notice the appropriate words कृष्यमाण, प्रेक्षमाण, उद्यमान used by the author in each clause परि यष्टि whose body was covered with a swarm of bees that crowded (over him) on account of the perfumes (his body bore), as though it (swarm) was a blue piece of cloth अन्त दर one of whose cheeks was whitened by the reflection of the moon gleaming inside it, which (reflected moon) appeared like the temporal bone over the ear of the intoxicated cupid—elephant, as though by the graceful embarrassed smile of the first union (of a loving couple) , 'शङ्खो निषौ ललाटाग्नि' इत्यमर मत्त-मदनकरी (मदन एव करी) तस्य कर्णशङ्खवत् आचरति शङ्खायते तेन His bright cheek had a reflection of the moon The bright image of the moon on his cheek looked like the temporal bone over the ears of an elephant Bones are white An intoxicated elephant, from whose temples मद flows, might expose the temporal bone to view The moon is a friend and excitant of Love Hence the poet says मत्तमदनकरी Or we may explain in another way The reflection of the moon was like the temporal bone and her broad cheek was like the broad ear of an elephant Smiles are bright and so resemble the image of the moon The poet probably puts in the word एक in एककपोलोदर by way of a picturesque contrast to मालतीद्वितीय Or perhaps the idea is that only one of his cheeks was turned towards the rising moon हृदय गिरा in a voice broken like that of Hansas, as though mingled with the tinkling of the anklets of his beloved enshrined in his heart His voice was broken by emotion The poet fancies that it was interrupted by the tinkling &c कृत सम्भाषण येन यथा ज्ञापयति—connect this and the follow-

ing clauses with तथा ता रामाम् भरमयत् उपजात विसम्भ (confidence) यस्याम् आत्मानमकथयत्—she declared to him who she really was (i.e. she told him that she was सरस्वती) सवत्सरमधिकम् a year or more. It will be noticed how Bāna very appropriately draws the veil of silence over the amorous sports of the meeting of सरस्वती and दधीच. It is a canon of rhetoricians that the love sports of divinities are not to be dwelt upon in a poem. In this respect Bāna offers a pleasing contrast to Kālidāsa who could not resist the temptation of describing the Ś'ringāra of Ś'iva and Pārvatī in the कुमारसम्भव (VIII) Vide ध्वन्यालोक (उद्घोत III under verse 14) 'तस्मादभिनेयार्थे च काव्ये यदुत्तमप्रकृते राजादेरुत्तमप्रकृतिभिर्नायिकाभि सह ग्राम्यसम्भोगवर्णनं तत्पित्रो नम्भोगवर्णनमिव सुतरामसंशयम् । तथैवोत्तमदेवताविषयम् । न च सम्भोगशृङ्गारस्य सुरतलक्षण एवैक प्रकरणं, यावदन्येऽपि प्रमेया परस्परप्रेमदर्शनादयः सम्भवन्ति । ते कस्मादुत्तमप्रकृतिविषये न वर्ण्यन्ते । यत्त्वेवविषये विषये महाकवीनामप्यसमीक्ष्यकारिता लक्ष्ये दृश्यते स दोष एव ।'

P 17124—P 1818 अथ दैव मान्तिकम् सर्वं रामम् lovely on account of possessing all (auspicious) characteristics. The following verse summarises most of them 'त्रिषु विपुले गम्भीर-स्त्रिष्वेव षडुन्नतश्चतुर्हस । सप्तसु रक्तो राजा पञ्चसु दीर्घश्च सङ्गमश्च ॥' बृहत्संहिता 68 84 जातमात्रायैव the moment he was born सरहस्या together with the esoteric or mystical meaning. Or सरहस्या may mean 'together with the esoteric portion viz the Upanishads' वेद is often defined as 'सब्रह्मणात्मक' Compare 'वेद कृत्स्नोऽधिगन्तव्य सरहस्यो द्विजन्मना ॥' मनु II 165, where मेधातिथि says 'रहस्यमुपनिषद्' स्वयं च्यन्ति will spontaneously manifest themselves सङ्कर्तुं दधीचम्. The idea is—when सरस्वती left the mortal world at the bidding of ब्रह्मा, she started, enshrining her husband दधीच in her heart. The poet fancies that she carried him in her heart for the purpose of boastfully displaying to the heavenly assembly that she had secured an ideal husband. श्लाघा boast पिता देशात्—her curse was to end, according to Brahmā, when she bore a son. Vide text p 519 हृदये हत struck in the heart as though by a thunderbolt or by a lightning flash 'हादिन्यौ वज्रनटितौ' इत्यमर आतु of his cousin (as दधीच had no brother) C and I think that ब्रातृ was a proper name, as it would be unnecessary to describe दधीच's brother or cousin as a Brāhmana. In our opinion ब्राह्मणस्य is purposely put in दधीच was the son of च्यवन and सुकन्या (the daughter of a क्षत्रिय) and so was only ब्राह्मणसदृश. Vide मनु 10 6 'स्त्रीष्वनन्तरजातास्तु द्विजैरुपादितास्तुतान् । सदृशानेव तानाहुर्मातृदोषविगर्हितान् ॥'. बाण wants to intimate that

दधीच's cousin was the offspring of Brahmana parents, अक्षमाला अभिधान यस्या निर्विशेषन् *adv* without making any difference (connect with समवर्धयत्) सामान्य स्तन्य दधौ who were fed alike with the same milk सारस्वत (सरस्वत्या अपत्य पुमान्) आख्या यस्य सोदर्ययोरिव like that of brothers ममानोदरे शयित सोदर्य according to 'विभाषोदरे' पा 6 3 88 and 'सोदराद्य' पा 4 4 109 आविर्भूत' अशेषाणा (सकलानां) विधाना सम्भार (समूह) यस्मिन् सवयसि—of the same age समान ब्रुव अस्य सवया वाङ्मय यामास imparted the whole literature प्रोचुर्येण प्रस्तुता वाङ्मय इति वाङ्मयस् according to 'तत्सकृतवचने भवद्' पा 5 4 21 कृत दाराणां परिग्रह येन who took a wife अस्य वासम् he out of affection made for him in that very place a dwelling named प्रीतिकूट प्रीतिकूट seems to be the name given to the house of Bāṇa's ancestors It was so called because सारस्वत built it out of love (प्रीति) for his cousin आत्मनाऽपि as for himself अश्वत्थी—see above p 27 कृष्णाजिन अस्ति अस्य These and the following words show that he remained a ब्रह्मचारी मेखला is a girdle made of grass (मुञ्ज &c) तपस्यत —*gent sing* of the *pr p* of तपस्यति denominative verb from तपस् (तप आचरति)

P 18 ll 9--25 अथ तस्मात् द्विजातयः The first sentence is अथ तस्मात् (वत्सात्) प्रावर्तत विपुलो वज्रः . All the adjectives apply to भार्गीरथीप्रवाह and वज्र The reading वत्सात् is good प्रवर्धमान आदिपुरुषे (भार्गीवादिभिः) जनिता या आत्मचरणस्य उन्नति तया निर्गत प्रवोष यस्य whose noisy fame went on increasing on account of the eminence of the school (चरण) established by the first founders (with वज्र) वत्स belonged to भार्गवगोत्र For चरण see above p 20 Or प्रवर्धमान may be connected with आदिपुरुष, meaning 'who increased & he had progeny' प्रवर्धमान आदिपुरुषः (विष्णु) तेन जनिता आत्मचरणात् उन्नति यस्य उन्नति स चासौ निर्गतप्रवोषश्च (with प्रवाह) — that emitted a loud uproar, issuing from the foot of Vishnu The com sees here (in प्रवर्धमान) a reference to the वामनावतार, when विष्णु, first coming to वलि as a dwarf, assumed a huge form and covered the worlds 'किंल वैलोकयामाकान्तिकाले ब्रह्मलोकप्राप्तदिगुणपटाद् ब्रह्मणा कमण्डलुजलक्षलितात् गङ्गा समभवदिति वार्ता' For the Ganges rising from the foot of विष्णु, see above p 41 परमेश्वरेण (शिखेन) शिरसि धृत (प्रवाह), परमेश्वरै (नृपैः) शिरसि धृत honoured by kings (with वज्र) The Ganges in her descent at भार्गीरथ's request to purify his ancestors fell on Ś'iva's head सकलकल (कलकलेन सह) आगम (आगमन) तेन गम्भीर.—deep (in stream) on account of its coming (from heaven) with an uproar (with प्रवाह), सकलानां कलानां (नृत्यदीनां) आगमेन (by the acquisition) गम्भीर deep & well versed (with

वश'). महा मान्य applies in the same sense to both Or
महामुनि may refer to जह्नु, whose daughter the Ganges became by
being let off from his ear Note रामायण I 43 'ततो हि यजमानस्य
जहोरुद्धतकर्मणः । गङ्गा सञ्जावयामास यज्ञवाट महात्मन ॥ 35 तस्यावलेपनं ज्ञात्वा
कुडो जह्नुश्च राघव । अपिवत्तु जल सर्वं गङ्गाया परमाद्भुतम् ॥ 36 गङ्गा चापि
नयन्ति स दुहितृत्वे महात्मनः । तस्तुष्टो महातेजा श्रोत्राभ्यामसृजन्नमु ॥ 38'
विपक्षाणां शत्रूणां क्षोभ तस्य क्षम (with वश), विपक्षाणां (विगता पक्षा येषां
ते विपक्षा पर्वता तेषां) क्षोभ &c The Ganges wears out mountains
by its flood Mountains had once wings and harassed the
earth by flying anywhere. Indra cut off their wings Compare
'उदपिमिव नयन्तः प्रविष्टसपक्षभूमिभृत्सहस्रसङ्कुलम्' काम्दवरी p 90 of P,
also रघु० 13 7 क्षितितले लब्धा आयति (देव्यं प्रभावश्च) येन The
Ganges stretches for a long distance over the earth The
family attained dignity (आयति) अस्त्र त that proceeded with-
out stumbling : & without minding any obstacle (with गङ्गा),
that conducted itself without deviating (from the path of right)
The sentence is यसाद् अजायन्त वात्स्यायना नाम द्विजातयः गृहमुनयः who
were sages dwelling in houses (and not in forests). A मुनि is
a sage or a recluse, who has given up worldly life The
ancestors of Bana were householders but their conduct was so
pure that they might be as well styled *munis* Compare भगवद्गीता
2 56 for a description of a मुनि. आश्रित श्रौत वै that had recourse
to ritual prescribed by the Vedas अनारम्भिता अलीका वक्काकु वै
(1) that did not resort to the crane-like disagreeable (अलीक)
tones, (2) that did not assume false hypocritical tones There
is an apparent contradiction between आश्रितश्रौता and अनाकारव
in the first sense Those who studiously perform the ritual of
the Vedas have to recite in disagreeable tones the Vedic texts
This विरोध is got over by taking the second sense of अना० A
वक्क is a symbol of hypocrisy, as it stands on one leg as though
deep in meditation and then pounces down upon a fish काकु is
a change of voice due to fear, sorrow &c 'काकु श्रिया विहारो न
शोकभीत्यादिभिर्ध्वने' इत्यमरः. For वक्कवृत्ति, note मनु० 'वक्कवृत्तिर्येदानीं'
VII 106 Explain the विरोध in the following clauses similarly
Read व्रजा for वृत्ता. कृत कुक्कुटव्रत वै (1) that observed the vow of
fasting called कुक्कुटव्रत, (2) that devoured cocks अद्वैडाला वृत्ति येषाम्
(1) whose conduct was not ferocious, (2) whose conduct was not
cat like Cats (विहार) pounce upon cocks There is विरोध in
the second senses of both compounds, but none if the first sense

of each be taken In कुक्कुटव्रत, one is to subsist on a lump of food not bigger than the egg of a hen विवर्जिता जनपक्कि वै (1) that avoided the cooking of (ordinary or low) people & who did not take food cooked by common people, (2) that avoided the company of their castemen at dinner (& & that avoided a life of bustle and luxury) C and T translate 'averse to worldly pretence' We cannot understand how this sense is arrived at परि कृता that were free from thoughts (आकृत) of fraud, bragging and hypocrisy (कूर्च) It is difficult to say what the words कीर and कुची mean कीर means a parrot and so might stand for 'uttering words without understanding the meaning, bragging' अगृहीत गह्वर वै (1) that did not resort to caves (& & remained householders and did not become recluses), (2) that were not hypocrites 'गुहादम्भौ गह्वरे द्वे' इत्यमर न्यकृता निरुति (शास्त्र) वै that disdained dishonesty प्रमत्ता (tranquil) प्रकृति (स्वभाव) येषाम् We may also dissolve प्रसन्ना प्रकृतय (राजामात्या) येषु 'अमात्याश्च पौराश्च सद्भिः प्रकृतयः स्मृताः' क्षीरं quoting काल विगता विहृतय (changes of mind) येभ्य परेषां परिवादः (निन्दा) तस्मात् पराचीन (पराञ्जल) चेत येषाम् वर्णत्रयस्य व्यावृत्त्या विशुद्ध भन्ध (अन्ध) येषाम् whose food was pure, the three Varnas being excluded & & they did not take food with people of the three Varnas other than that to which they belonged व्यावृत्ति exclusion C and T suggest another sense 'Whose darkness & delusion was corrected by sublimating the three colours' In the श्वेताश्वतोपनिषद्, (IV 5 अजमेका लोहितशुक्लकृष्णा &c) the three colours शुक्ल, लोहित and कृष्ण represent सत्त्व, रजः and तम and stand for the material world as opposed to the spirit Having excluded the material world, their error was at an end and they properly understood the Reality underlying the material world धीरया विषणया (बुद्ध्या) अवधूता अध्येषणा- वै —who disregarded desires by their firm intellect 'सनिस्त्वध्येषणा याचूवा' इत्यमर The reference is probably to बृहदारण्यकोपनिषद् 4 4 22 'ते ह स पुत्रैषणायाश्च वित्तैषणायाश्च लोकैषणायाश्च व्युत्थायाय भिक्षाचर्यं चरन्ति' or to desires in general असङ्कसुक —स्थिर - 'सङ्कसुकोऽस्थिरे' इत्यमर (from कस् 10 'to move' with सस्) प्रणतं—who befriended those that came seeking their help (तैः that bowed to them) शमिता समस्तानां शङ्खान्तराणां समीतय (समाया) वै that removed (explained) all the doubts of other schools शाखा is a traditional recension of a particular Veda, as शाकल of the ऋग्वेद Here it seems to be used in the sense of शाखाध्येतृ उद्घाटिता- (opened & expounded) समयाः

ग्रन्थादीनां ग्रन्थयः (knotty or difficult points) वै वाग्मिनः eloquent वाग्मिन् is used in a good sense, while वाचाल and वाचाट (derived from the same word वाच्) are used in a bad sense स निन fond of clever speech If we read परसुभा० then the meaning is 'fond of the good sayings of others' विद वेदिन appreciating clever jokes They did not *themselves crack* jokes, but could appreciate them, they, though वेदाभ्यासरतः, were not devoid of a sense of wit and humour परि बाह्या they were charming in their intercourse (with others) and not strangers to dancing, singing and music They knew a little of नृच and other arts, but were not solely devoted to them ऐति तृष्णा who were never surfeited with traditional tales 'पारम्पर्योपदेशे स्यादैतिह्यमितिहास्यम्' इत्यमरः ऐतिह्यम् from इति ह with the affix व्य (य), according to 'अनन्तावसथेतिहभेषजाज्य' पा 5 4 23 (आनन्त्यम्, ऐतिह्यम्) सानुक्रोशा = सदया सत्वेन शुचयः pure on account of truthfulness सर्वसत्त्वेषु सौहार्दः (good will, friendship) एव द्रव तेन आद्र हृदय येषाम् तथा सर्वं the clauses from this downward are to be taken singly and also in pairs Taken singly each is construable by itself, if they are taken in pairs, there is an apparent विरोध सर्वं पेता possessed of all virtues सर्वं भूता possessed of all Gunas (सत्त्व, रज and तम) and (yet) not overwhelmed by the quality of रजस् राजसेन (गुणेन) अनभिभूता राजस is from रजस् राज भूता is construable by itself, but in avoiding the विरोधे with सर्वं पेता, we may explain it as राजसेनया अनभिभूता —not treated with dishonour by the royal army (०सेना अनभि०) Explain the following clauses similarly क्षमाभाज who are forbearing क्षमा नन्दना who resort to the earth and have recourse to the Nandana garden नन्दन is the garden of India Those who resort to it cannot be on the earth आ नन्दना also means 'who delight their dependents' अनिक्षिशा = अक्रूरा विद्याधरा.—those that possess Vidyās अनि धरा—that are without swords and (yet) विद्याधरः निक्षिश्च a sword निष्क्रान्तक्षिप्तो ह्रस्विभ्य —that which is longer than 30 finger breadths विद्याधरः are semi-divine beings that are always armed with swords 'मालाखड्गगुलिकाजनादिना भेदेन भिन्नानामपि विद्याधराणां खड्गहस्तत्वं न व्यभिचरति' स० अज वन्तः not dull and well versed in the arts अज वन्तः not cold and (yet) moons 'त्रिशिरो जड' इत्यमरः अदो काः free from faults (sins) and helping others (against difficulties or sins). तारयन्तीति तारकाः अदो काः without nights (क्षोषः) and yet constellations Stars cannot be seen without night अप ..

स्वन्त not causing distress to others and brilliant (in appearance), not heating others and yet suns अनु सुज without pride (ऊष्मन् *m*) and sacrificers, without heat and (yet) fires हुत सुजते those who enjoy (the fruit of) what they offer as an oblation अकु गिन who had no deceit and were not addicted to pleasure who did not creep on the earth and (yet) were serpents अविद्यमाना कुसृति शाख्य येषाम् 'कुसृतिर्निवृत्ति शाख्यम्' इत्यमर अविद्यमाना कौ (पृथिव्या) सृति (सरण) येषाम् भोगिन् *m* 'a serpent' (from भोग hood + इन्) अस्त लया who were free from stiffness (arrogance) and were abodes of good deeds, without pillars and (yet) holy places (temples &c) A house cannot be without a pillar अलुप्त दक्षा who never ceased in the performance of sacrifices and were skilful, the performance of their sacrifice was not disturbed and (yet) they were दक्ष दक्ष was a famous प्रजापति He once celebrated a sacrifice at which he did not invite his own daughter सती and her husband शिव She went uninvited, was insulted and threw herself into fire S'iva destroyed the sacrifice of दक्ष, pursued the latter and killed him Compare 'न पशुपतेरिव दक्षोद्देगकारीण्यैश्वर्यविरसितानि' हर्षचरित II, 'दक्षध्वरक्रियामिवोद्धतगणकचग्रहभयोपमेवित यन्वकाम्' कादम्बरी p 128 of P and कुमारसम्भव I 21 अ जित who were not deceitful and had restrained desires, without serpents and vanquishers of Cupid (१० S'ivas) S'iva has serpents encircling his body कामान् जयन्तीति or काम कन्दर्प जयन्तीति 'भेदलिङ्गे शठे व्याल पुंसि श्वापदसर्पयो' इत्यमर असा जातय who were pre-eminent and Brāhmanas, who had nothing in common (with others) and (yet) had two jātis A जाति (genus) is defined as 'नित्यमेकमनेकानुगतम्' A जाति like गोत्व is common to all cows So if they had two जातिs they must have certain characteristics in common with others and so could not be असाधारण

P 18 l 26-P 19 l 5 तेषु निजे ससरति ससारे the world went on or revolved बहुस्तु वत्सरेषु as years rolled प्रमद कुले as the वात्स्यायन family incessantly went on growing in an unbroken chain of progeny वैनतेय = गरुड गुरु पाती (1) who was devoted to (had a liking for) his teachers or parents (with कुदेर नामा), that flies on his big wings (with गरुड) द्विज (1) a Brāhmana, a bird, गरुड was the son of विनता one of the wives of कश्यप विनता lost a wager with her co wife कद्रु and had to be the latter's slave She was released from slavery by Garuda who gave nectar as a ransom after vanquishing India युगा - विस्तार (1) whose progeny

expanded by their Brāhmanical lustre (1) by their knowledge of the Vedas), (2) which have a vast creation of beings produced from Brahmā's lustre (with युगारम्भा) In the beginning of the कृतयुग, ब्रह्मा was alone and from him sprang the creation चत्वार may be connected also with युगारम्भा as there are four Yugas न नन्दका — (1) that delighted the assembly of the good (with sons), that have the discuss and the नन्दक sword (with नारायणबाहुः) सता (माधूना) चक्र नन्दयन्तीति, सतौ चक्रनन्दकौ येषाम् चक्र is one of the weapons of नारायण, who also has four arms नन्दक is the sword of विष्णु भूमार इव like the heavy earth अचल स्थिति (1) who never swerved from the usages of his family (with सन्तु), (2) that obtained steadiness by the group of mountains अचला कुलस्थिति यस्य, अचलकुले (पर्वतसमूहे) स्थिति यस्य It was believed that the earth, which was at first unsteady, was made steady by the mountains Compare 'भिषजो भूधरा इव भुवो धृतिं चक्रुः' हर्षचरित IV, 'अनुजीविभूश्चलतसहस्रकल्पितावष्टम्भ सञ्चारिण द्वितीयमिव मेदिनीसनिवेशम्' कादम्बरी Each वर्ष has its कुलपर्वतः, for the seven कुलपर्वतः of भरतवर्ष, see above p 76 In अचलकुल, the author refers to the कुलपर्वतः चतुर्दधिवत् गम्भीर (सन्तु), चतुर्दधिवि गम्भीर (भूमार) समग्राणा अग्रजन्मना (ब्राह्मणानां) चक्र समूह तस्य चूडामणिः एकादश—the eleven sons are compared to the Rudras that are also eleven They are manifestations of शिव सोमा मुखान् (1) whose mouths were full of the spray of the nectar-like Soma juice (with पुत्रान्), whose faces are covered with the spray of the nectar from the moon (with रुद्रान्) सोम juice was drunk in sacrifices सोम अमृतरम इव तस्य शीरैः च्छुरितानि मुखानि येषाम्, सोमस्य (चन्द्रमसः) अमृतरस तस्य शीरैः तेन &c शिव has the moon on his head and, as the moon was full of nectar, शिव's face would be covered with nectar spray राजदेवी अभिषान यस्या उपसम्पन्नया who died (connect with विवेकेशात्) पृथीयमाना (increasing) धृति (energy, steadiness) यस्य धाम्नि=गृहे

P 19 ll. 6-28 कृतोप-हास्यताम् कृत उपनयनादिक्रियाकलाप यस्य समावृत्त इति 'returned' i.e. one who returns from his teacher's house to his home after finishing his study Compare मनु० III 4 'सुंणानुमतः स्वात्मा समावृत्तो यथाविधि । उद्वहेत द्विजो भार्यी लक्ष्णान्विताम् ।' समावर्तन is what is now symbolised in सोडमुज (in Marathi) For देशीय, see above (notes p 55) चतुर्दश=fourteen was rather an early age for समावर्तन, but it contrasts most favourably with the unseemly haste with which समावर्तन is now performed धृति means the Vedas and Smritis are works like the मनुस्मृति, which contain

the traditional laws and usages of the Āryas 'श्रुतिस्तु वेदो विधेयो धर्मशास्त्रं तु वै स्मृति' मनु० 2 10 पुण्यजातम्—is the object of कृत्वा अदशमीस्य एव *let* 'without reaching the tenth decade of life' i. e. not in ripe old age. The full period of human life is 100 years, as expressed in the Vedic words 'शतायुर्वे पुरुष.' This was divided into ten decades दशमीस्य would be one between 90 and 100 years of age 'दशमीस्थौ क्षीणरागवृद्धौ' इत्यमर—दशम्या वयोवस्थाया तिष्ठतीति सस्थिते=मृते आ प्राप्त overwhelmed with great distress. 'स्यात्कष्टं कृच्छ्रमाभीक्ष्णम्' इत्यमर—आ समन्तात् भिय लातीति (क्षीरस्वामी) अवि . तन्मयस्य as independence is the prime source (निदान) of misconduct Bāna became his own master at the tender age of fourteen 'निदानं त्वादिकारणम्' इत्यमर. This and the following clauses assign reasons as to why he became इत्वर-कुटू नावस्य as adolescence is a period when curiosity predominates 'बाल आ पोटशाद्वांत्' Bāna wanted to gratify the curiosity he felt as to various things in the world धैर्ये रम्भस्य as the first stage of youth is opposed to steadiness शैश चरन् doing many rash acts in keeping with his youth इत्वर—from इ to go, according to 'इण् नश्च जित्तिभ्य क्त्वाप्' पा 3 2 163 (इत्वर, नश्चर, जित्तर)—a wanderer, a wild man वयसा याश्च friends and companions of the same age (as himself) The list shows that Bāna must have been in very affluent circumstances and must have led a life of ease and luxury पारश्वौ—they were the sons of his uncles from wives of the Sūdra caste Note मनु० 9 178 'य आश्विनस्तु शश्यां कामदुन्पादयेत्सुतम् । स पारयज्ञेव शवस्यसात्पारश्व-स्मृतः ॥'. पारयज्ञेव (जीवज्ञेव) शव (a corpse) पारयज्ञः—this kind of son was so called because he was no better than a corpse for conferring the spiritual benefits which a son was expected to confer भाषाकवि- a vernacular poet The word भाषा was often applied to the spoken vernaculars as opposed to संस्कृत, when the latter ceased to be spoken by the masses The com also explains as a composer of songs 'भाषा गेयवस्तुवाच तेषु (?) कवि' सं० प्रणयिनौ loving (dependents) निद्रासी=पण्डितौ वर्णकवि probably means 'a poet celebrating the renown of others, a bard or panegyrist' But we have 'वन्दिनौ' a little later on The com takes the word to mean 'a poet of Gāthās or versifier in the अपभ्रंश dialects' 'वर्णकविर्गाथादिषु गीतिह. । अपभ्रंशगीतविच' सं० प्रा पुत्र a young noble composing Prākṛit poems महाराष्ट्री was the Prākṛit *par excellence*, the other important Prākṛit dialects being शौरसेनी, मागधी and पेशाभी. प्राकृत is derived as 'प्रकृतिः संस्कृतं तत्र भव सत आगत वा,' while

some take it as meaning the language of the masses as opposed to संस्कृत, the speech of polished society काल्यायनिका—'काल्यायन्यर्ध-वृद्धा या काषायवसनाधवा' इत्यमर—an elderly widow dressed in the ascetic's red robes जाडुलिक = विषवैद्य—a dealer in antidotes or a snake-doctor भिषग्पुत्र a young physician 'कलादो रुक्मकारके' इत्यमर कलाद a goldsmith 'कलामादत्ते, कर्ल सुवर्णकालिकामावति आखण्डयति वा' क्षीर० हैरिक supervisor (of goldsmiths), according to स० लेखक scribe चित्रकृत् a painter पुस्तकृत् a model maker, a manufacturer of dolls 'पुस्तकलेख्यकार' 'मृदा वा दारुणा वाथ वस्त्रेणाप्यथ चर्मणा । लोहल्लै कृत चापि पुस्तमित्यभिधीयते ॥' मार्दङ्गक versed in playing on a drum (मृदङ्ग) 'मृदङ्गवादन शिल्पमस्य मार्दङ्गिक' according to 'शिल्पम्' पा 4 4 55 गायनौ singers सैरन्त्री—a female who, not being a regular servant, is employed in others' houses for doing things requiring skill, such as decoration of the hair &c 'सैरन्त्री परवेशमस्या स्ववशा शिल्पकारिका' इत्यमर वाशिकौ—a flute-player, piper गान्धर्वम् music सवाहिका shampooer लासकयुवा a young dancer ताण्डविक—It will be noticed that many of the names of Bāna's associates such as सुदृष्टि, चामीकर, जीमूत are very appropriate to the art they cultivated or the profession they followed This is rather suspicious आक्षिपिक one who plays at dice अक्षैर्द्विव्यति or जयति इति आक्षिपिक, according to 'तेन दीव्यति खनति जयति जितम्' पा 4 4 2 कितव a gambler 'धृतोक्षदेवी कितवोऽक्षधूर्तो धृतकृतसमा' इत्यमर शैलालियुवा a young actor 'मत्स्यशर्षशिलालिभ्या भिक्षुनटयुयो' पा 4 3 110 (शिलालिना प्रोक्त नटयुत्रमधीयते शैलालिनो नटा) पाराशरी—an ascetic that has studied the Sūtra of Pārāśara पारशर्येण प्रोक्त भिक्षुसूत्र अधीयते पाराशरिणो भिक्षव See Pāṇini's sūtra quoted above क्षपणक—a Jain monk कथक a narrator or story—teller, one who publicly reads and expounds the Purāṇas मन्त्रसाधक a magician, one who is an adept in incantations असुर-सनी-treasure—seeker Bāna very frequently uses this word, but it is not easy to give the exact sense On considering all the passages where the word occurs, we think that असुरविवर was a term applied to shafts of mines that had already been worked up in bygone days They were believed to be the work of Asuras and to lead to the treasures of पाताल, in hopes of reaching which many people must have endangered their lives

Notes 'य (जनपदविशेष) असुरविवरमिति वातिकै (अगृह्यत)' हर्ष० 3rd उच्छ्वास, 'असुरविवराणीवापावृतानि' हर्ष० 4th उच्छ्वास, 'असुरविवरस्यसनिनं चापजहु मागधं गोधनगिरिसुरङ्गया स्वविषयं मेकलाधिपमग्निं,' हर्ष० 6th उच्छ्वास; 'रामासुरविवरप्रवेशपिशाचेन' कादम्बरी p 227 of P धातु वित् who knew

the धातुवाद : *c* the transmutation of metals into gold, an alchemist Vide notes above p 55 as to mercury दादुरिक a potter, according to 'शब्दददुरं करोति' पा 4 4 34 (शब्द करोति शाब्दिक । ददुरं करोति दादुरिक कुलाल) ददुरं was a musical instrument like a drum The word probably means 'a player on ददुरं' like मारदङ्गिक above. ऐन्द्रजालिक juggler, illusionist मस्करी = परिव्राजक A Sannyāsīn 'मिथु परिव्राट् कर्मन्दी पाराशर्यपि मस्करी' इत्यमर पतञ्जलि derives the word from मा and कृ. 'मा कृत मा कृत कर्माणि शान्तिर्वै श्रेयसीति आह्वानो मस्करी परिव्राजक' महाभाष्य (Kielhorn Vol III p 96) The word occurs in the 5th उच्छ्वास also बाल गत being easily guided (led away) on account of his youth निम्न dependent, in the hands of others 'अधीनो निम्न आयत्त' इत्यमर कौतुकेन आक्षिप्त (drawn) हृदय यस्य उपात्त obtained सति सङ्गे in spite of the fact that his attachment to learning was unbroken His self-willed action in wasting his valuable youth in wanderings made him a butt of ridicule to the great अगाच्च—connect with उपहास्यताम् निरवग्रह being without any check 'स्वच्छन्दो निरवग्रह' इत्यमर नह बोवनेन as if possessed by his fresh youth One possessed by a ghost does strange things. स्वैरिन् doing just as it pleases

P 19 l 29—P 20 l 5 अथ भवदिति अत्युदारा व्यवहृति यस्य whose conduct or dealing was very charming or noble This would be an adjective of बाण Some MSS read महतिमनो हन्ति 'charming on account of noble practices' राजकुलानि courts निर चोत्तितानि made illustrious by blameless lores Vide notes p 18 on निरवग्रहविद्या गुरुकुलानि schools Mark the contrast between वीक्षमाण and सेवमान महाहैं आलपे गम्भीरा (deep : *c* full) गुणवत्ता गोष्ठ्य महा मान attending the meetings of the meritorious that were full of valuable discussions स्वभावेन गम्भीरा धी धन येषाम् पुनर माजन् he again recovered that same scholarly attitude of mind which was appropriate to his family विपश्चित इव वेपश्चिती 'विद्वान् विपश्चिदोपज्ञ' इत्यमर ब्राह्मणाधिवास may be the name of Bāna's village, as प्रीतिकूट was the name of his home ब्राह्मणाधिवास would also mean 'the resort of Brāhmanas' अभिनवीभूतौ खेहसद्भावौ येषाम् whose affection and amiability were renewed सस्तवेन प्रकटित ज्ञातेय (वन्धुता) वै that manifested their relationship by being very intimate with him 'सस्तव स्यात्परिचय' इत्यमर ज्ञातेय—from ज्ञाति, according to 'कपिशालोर्दङ्' पा० 5 l 127 (कापेयम्, ज्ञातेयम्)—ज्ञातेर्भावं कर्म वा ज्ञातेयम् अभिनन्दित अभिगमन यस्य आसौ relatives, those whose words are always true (Seers)

बाल गत being in the midst of the friends of his boyhood
 The words may also mean 'going through the midst of the
 disc of the sun (मित्र) that has become mild' The liberated
 soul was supposed to proceed through the sun on the path
 of liberation Vide notes p 21 on देवयान The com says that
 the sun's lustre is reduced at sight of a Yogin. "उक्तं च—तपस्य त
 रवि दृष्ट्वा निस्तेजा जायते रवि । मोक्षमार्गप्रयत्ने तु तेनो नैवास्य विद्यते ॥" इति—
 This is added to show that the chapter has come to an end

Uchchhvāsa II.

Verse 1 The verse contains many छिष्ट words The sentence is अतिगम्भीरे भूपे निरवतारस्य जनस्य समीहितसिद्धिं गुणवन्त घटका पार्थिवा दधति कूपे इव--with a very profound king it is the virtuous and energetic princes that bring about the fulfilment of what is desired by people who have no entrance (to the king), as with a well The idea is that good princes that are about the person of an emperor intercede with the latter for bestowing favours on people This and the next verse suggest how कृष्ण the cousin of हर्ष introduced बाण to the favour of हर्ष. गम्भीर means one whose feelings of anger &c are not indicated by his gestures or appearance अवतार entrance or access घटका those that accomplish अतिगम्भीरे कूपे निरवतारस्य जनस्य गुणवन्त पार्थिवा घटका सिद्धिं दधति in the case of a deep well, small earthen (पार्थिव) jars to which strings (गुण) are attached bring about the fulfilment of the desires of people who have no means of descending (into the well) अवतार a flight of steps The metre is Āryā From the definition of आख्यायिका (Intro p XX) it will be seen that the verses occurring therein were to suggest future events

Verse 2 रागि भवान्—the day plants in the red lotus beauty, that is due to the sun रागिन् also means 'affectionate, devoted' लक्ष्मी wealth This suggests how कृष्ण (who was like दिवस) planted wealth in Bāna who was devoted to the king हर्ष (who corresponds to the sun), the wealth being the gift of हर्ष and he (कृष्ण) being only the intercessor अनपेक्षिता गुणदोषा यस्मिन् in which no regard is paid to merits or faults The good are passionately devoted to the task of helping others, irrespective of their merits or faults Here there is a veiled reference to the चापल्य of Bāna's youth

P 21 ll 5-16 अथ .तिष्ठत् The principal sentence is अथ तत्र बान्धवाना भवनानि भ्रमन् सुखमतिष्ठत् भस्मपुण्ड्रकै पाण्डुराणि ललाटानि येषाम् (*adj* of बटुभि) For पुण्ड्रक, see notes p 26 कपि... टिलै that had tawny hair (with बटुभि), that were full of tawny flames (with कुशानुभि) कुशानुभि = अग्निभि क्रतुः—The boys had come to see the sacrifices and partake of the दक्षिणा They are fancied to be fires coming with the desire that sacri-

fices may be offered to them अध्यास्यमानानि inhabited This and the following nouns in the accusative qualify भवनानि below सेकेन सुकुमारा सोमकेदारिका तथा हरितायमाना प्रघना येषाम् the porches in front of the doors of which were green with the small beds of Soma plants that looked fine (fresh) on account of being (recently) watered केदारिका small field 'प्रघाणप्रघणालिन्दा बहिर्द्वारप्रकोष्ठके' इत्यमरः The juice of Soma plants was required in sacrifices कृष्णाजिनेषु विकीर्यमाणा (spread) शुष्यन्त पुरोडाशीया इयामाकतण्डुला येषु पुरोडाशीय (from पुरोडाश with the affix छ १ e ईय) useful for पुरोडाश, which means 'a sacrificial oblation made of ground rice and offered in vessels' 'विभाषा हविरपूपादिभ्य' पा ५ १ ४ (पुरोडाश्या तण्डुला, पुरोडाशीया वा) इयामाक a kind of grain (called सावे in Marathi) बालिकाणि विकीर्यमाणा नीवार—बलय येषु नीवार is a kind of wild rice growing without cultivation The girls offered the grain to the birds and their pets ०शते आनीयमाना ०समिध येषु पूली a bundle पलाशम् a leaf समिध f fuel They brought green Kus'a grass leaves and fuel Or we make take पलाशसमिध as meaning 'small twigs of the पलाश tree' that were required for being thrown into the fire इन्ध इटानि full of heaps (कूट) of fuel (इन्धन) and cowdung cakes आमिक्षा a mixture of curds and boiled milk, offered in the वेधदेव oblation 'पके पयसि दध्यानयति सा वैश्वदेव्यामिक्षा' quoted by क्षीर० as a श्रुति For आमिक्षीय (आमिक्षायै हित) see पुरोडाशीय above खुर दिक्कानि the covered platforms (वितर्दि) in the court-yards of which were rubbed by the round hoofs 'स्याद्वितर्दिस्तु वेदिका' इत्यमरः (दारुपरिष्कृता चतुरस्रा विश्रान्तिभू' क्षीर०). कमण्डलव्य useful or fit for making pots (कमण्डलु) 'उ—गवादिभ्यो यत्' पा ५ १ २ मदनम् pounding वै व्यानम् useful for making pegs for measuring the sacrificial (वैतान) altar शङ्कुव्य from शङ्कु with affix यत्, according to 'तस्मै हितम्' पा ५ १ ५ (शङ्कुवे हित शङ्कुव्यम्) Pegs of the branches of उदुम्बर trees were used in measuring altars पवित्रिता पर्यन्ता (borders, outskirts) येषाम् वैश्वदेवपिण्ड—the offerings of boiled rice made to all the deities (विश्वेदेवा) before taking one's dinner हवि लयानि the tender leaves of the trees (वितर्पिन् m) in the courts of which were darkened with the smoke of the oblations वत्सीय. तर्णकानि where the newly born calves, being caressed (लालित) by the cowherds (वत्सपालक) that were fond of them, flisked about वत्सीय (वत्सेभ्यो हित) is formed like शङ्कुव्य From the numerous words formed with the affixes छ (ईय) and यत् it seems as though वाग wanted to illu

strate the first Pāda of the 5th अध्याय of the अष्टाध्यायी 'सद्यो-
जातस्तु तर्णकं' इत्यमरः ०पालकै लालिता ललन्तु (sportive) तरला (चञ्चल))
तर्णका येषु क्रीडन्ति कृष्णशारच्छागशावकै प्रकटित पशुबन्धाना (यशार्ना)
प्रबन्ध (सन्तति) येषु where the continuous performance of animal
sacrifices was indicated by the young goats, dark and variegat
ed (शार), playing about This shows that in Bāna's day ani-
mal sacrifices were frequently performed शुक्र सुखानि where
the teachers were given rest by the fact that parrots and
marnas (सारिका) commenced to repeat (the Vedas) The
idea is—the parrots and सारिका, having reportedly heard the
teachers reciting the Vedas, themselves correctly repeated
them and the students could take lessons from them, instead
of from the teachers, who thus got rest Compare 'स्वत प्रमाणं परतः
प्रमाणं कीराङ्गना यत्र गिर गिरन्ति । द्वारस्थनीडान्तरसनिरुद्धा जानीहि तन्मण्डन
पण्डितौक ॥' मध्वचार्य's शङ्करदिग्विजय VIII 6 सा नीव as though
they were the penance groves of the three Vedas incarnate
भवनानि—is the object of अमन

P 27 ll 17-23 तत्र माली Bāna now describes the ad-
vent of summer in highly paronomastic sentences, the season
(काल) being identified with शिव in his terrific form (महाकाल)
तत्रस्थस्य while staying in the houses of his kinsmen कुसुमसमय
(वसन्त) एव युगम् उपसहरन् bringing to an end ग्रीष्म brings to
an end the season of spring शिव when destroying the world
brings the युग to an end अजम्भत it yawned & increase
ग्रीष्म अभिधान यस्य सम्कुलमल्लिकाभि धवला अट्टा (market stalls)
एव हासा यस्य where the stalls smiled with white full blown
jasmine flowers The मल्लिका is a flower of the hot season
०मल्लिकावत् धवल. अट्टहास यस्य The loud laugh of शिव is called
अट्टहास महाकाल the great season (of summer), S'iva प्रत्य तस्य
recently conquered The poet now changes the metaphor
ग्रीष्म is a conqueror that subdues the prince वसन्त, but at first
treats kindly the children of his vanquished rival वसन्त एव
सामन्त तस्य पय पायिषु that drink milk (with बालापलेषु), that
drink water & are thirsty (with नवोद्यानेषु) दक्षित स्नेह येन
स्नेह affection, moisture नवोद्यानेषु (with ०पलेषु) would also mean
'who have just begun to walk' सृद्धभूत्—summer did not at
once scorch the gardens, but was mild at first. सकल रोत् made
the stalks of all flowers loose & summer scorched the
flowers of spring which easily dropped down from the stem

A king at his accession (अभिनवोदित) lets loose prisoners from his jails. It was usual to set prisoners free on the accession of a king or at the birth of a prince or on other great occasions. Compare हष० 4th उच्छ्वास 'अथावन्त मुक्तानि बन्धनवृन्दानि' and notes 'hereon प्रतपन् showing his valour, very hot ऋतु एव राजा तस्य अभिषेकाद्वा' wet after a bath (with कामिनीना चच्या), wet at the time of the coronation (with चामरकुलापा). At a king's coronation, holy water is poured over him. Chowries are symbol of royalty, they may become wet at a coronation. In ग्रीष्म, young women bathe their heads with water, their hair looks very charming after the bath and excites love. In वसन्त, love is excited spontaneously, but in the scorching heat of ग्रीष्म, such extemporaneous aids as charming tresses are required. This is spoken of as कामिनीना चच्या. कुसुमायुवेन स्वयमगृह्यन्त. The hair of the women is fancied to be the chowrie of the king—summer, that is held in his own hand by Cupid. Bāna seems to follow the रघुवश in this description as suggested by the com. Compare 'क्षानार्द्रमुक्तेष्वनुधूपवास विन्यस्तमायन्तनमङ्गिकेषु । कामो वमन्ताखयमन्दवीर्यं केशेषु लेभे रतिमङ्गनानाम् ॥' रघु० 16 50 हिमा माली the sun made his expedition towards the Himalaya (i.e. towards the north) यात्रा journey, expedition. It is in ग्रीष्म that the sun reaches the northernmost point in his apparent yearly motion. This natural phenomenon is fancied to be due to the wrath which the sun feels at the fact that the lotuses (that open by daylight) are blighted by snow. For the effect of हिम on कमलिनी, see notes p. 63.

P 21 l 24—P 22 l 2 अथ सन्तापात् ललाटं तपतीति ललाटन्तपः scorching the brow (on forehead), according to 'अयर्थललाटयोद्दिशितपो' पा 3 2 36 (असूर्यपक्षराजदाराः, ललाटन्तपः सूर्यः । सि कौ), a nasal being inserted after ललाट in accordance with 'अरुद्रिषदजन्तस्य मुम्' पा 6 3 67 तपने = सूर्ये. लिखितं ललाटिका एव पुण्ड्रकं वै. For ललाटिका, see p 44 and for पुण्ड्रकं, see p 26 अलका (curls) एव चीरचीवर (ragged dress of a mendicant) तेन सञ्चीते (covered) दिनं न्दुभिः the foreheads of ladies as though undertook vows (नियमा) for propitiating the sun. One who observes a व्रत has a पुण्ड्रकं on his forehead, wears ragged garments and a rosary, ladies (on account of the fierce heat) had sandal mark on their foreheads, allowed their curls to play about their foreheads and had

drops of perspiration (resembling pearls in their brightness) चन्दनेन धूसरामि (with सुन्दरीमि), चन्दनवत् धू० (with कुमुदिनीमि) अमूर्यमय्या—see notes above on ललाटन्तप. The women did not come out in the sun, the कुमुद plants close their buds in the day कुमुदs are white and so the plants are called चन्दनधू० दिवसमसुष्यन्—the ladies slept the whole day, the कुमुद plants closed their petals in the day निद्रा तपन् the eyes, heavy with sleep, could not bear even the light of the jewels, what of the fully grown heat? अग्नि शर्वथ. In the season of summer the moonlit nights became shorter and shorter, being esteemed by pairs of चक्रवाकs, like rivers चक्रवाक is separated from its mate at night and so they welcome the shortness of the nights सोडुपा possessed of the moon (with शर्वथ), with rafts (with सरित) There are boats on rivers, which are welcomed by चक्रवाकs, as they live near them उडुप lord of stairs (उडुफ n) i e the moon उडुप-पम् raft अभिनव पट्ट (strong) पाटलाना आमोद तेन सुरभिः परिमल यस्य (adj. of जल and पवन also) पाटल (trumpet flower) is a kind of fragrant summer flower Compare शाकुन्तल I 'सुलभसलिलावगाहा फटलसमर्ग-सुरभिवनवाता I'

P 22 l 3-P 23 L 5 क्रमेण . मातरिस्थान The sentence is क्रमेण च प्रावर्तन्त मातरिस्थान खराः (fierce) खगस्य (सूर्यस्य) मयूखा यस्मिन् 'शराकविहगा खगा' इत्यमर This and the following clauses in the locative qualify निदाघकाले (1 12) सण्डित शैशव यस्य whose childhood was gone i e when the season had far advanced. सीदन्ति स्रोतांसि यस्मिन् when the streams sank low i e had hardly any water left in them झिल्लि रिणि resounding with the cries of crickets कातर विश्वे when the world was deafened by the continued cooing of the distressed doves. वि त्रिणि when the birds breathed very heavily करीषङ्कष मरुद यस्मिन् when the wind swept dried cowdung 'सर्वकूलाभ्रकरीषु कप' या 3-2-42 (सर्वङ्कष खल । कूलङ्कषा नदी । करीषङ्कषा बाला । सि को) 'गोविह गोमयमलियान् । तत्तु झुण्क् करीषोऽसी' इत्यमर निरला- वीरध (लता) यस्मिन् As the leaves fall off through heat, the creepers grew less dense रुधिर स्रवणे when the bunches of fullgrown (कठोर) धातकी flowers were licked by the young of lions in their greed for blood धातकी flowers are very red ताम्यत् सन्वेरमाना युध तम्य वमथु तेन तिम्यन्त महामहीधराणा नितम्बा यस्मिन् where the slopes (नितम्ब) of large mountains became wet with the spray spouted from the trunks of languid elephants सन्वेरये हस्ती

स्तम्भे (तुणे) रमते इति (अलुक्समास) according to 'स्तम्भकर्णयो रमिजपो.'
 पा 3-2-13 (स्तम्भेरम कर्णेजप) 'वमयु-करशीकर' इत्यमर दिनकरेण
 दूयमाना हिरदा तेषा दीनेषु (distressed) वदनेषु आश्याना (partially
 dried) दानस्य (ichor) श्यामिका (dark streak) तस्या आलीना मूका.
 मधुलिह (bees) यस्मिन् The thirsty bees stuck to whatever was left
 of the ichor लोहितायमाना मन्दारैः सिन्दूरिता सीमान यस्मिन् when
 the boundaries (of villages) looked red, being as though
 smeared with vermilion by the मन्दार flowers मन्दार trees were
 planted on the boundaries Their red flowers looked like
 सिन्दूर. Even now boundary stones are smeared with सिन्दूर.
 स्यन्द stream, trickling line स दोह mass सन्दोहस्य सन्देहेन
 मुखन्त महामहिषा तेषा विषाणकोटिभिः विलिख्यमाना (scratched) स्फटन्य.
 स्फटिकदृषद यस्मिन्—The crystal slabs looked like trickling water,
 so the buffaloes in hopes of getting more water vehemently
 struck them with their horns वर्मेण (by heat) मर्मरिता (rustled)
 गर्मुत (creepers) यस्मिन् The leaves being dry, the creepers
 produced a rustle त किरे when the scratching cocks were
 afraid of scratching (for food) in husk-fire due to the heated
 dust कुकूल-लम् fire burning in chaff Cocks ordinarily scratch
 for food in chaff, which is heaped up in dust The dust being
 heated set fire to a portion of the chaff and so cocks became
 afraid to scratch near it. विकिर. a bird, particularly, a cock
 (from कृ with वि). 'विकिर शकनिर्विकिरो वा' पा 6 1 150 विवरशरणा
 (विवर शरणं येषां) श्राविधा (porcupines) यस्मिन् Generally the
 word is श्राविध, but Bāna uses the form श्राविध तदा. म्भसि when
 the waters of the ponds (being dried up) left only mud and
 were coloured by the fish rolling (विवर्तमान) on their backs,
 the fish being distressed by the cries (कूज) of the ospreys
 (कुररा) on the Arjuna trees on the banks of the ponds The
 com reads कूज्ज्वर and explains 'कूज्. शब्द एव सन्तापकारित्वात् ज्वर.'
 चर्वमाना उत्ताना शफरा तै शार पङ्कशेष (पङ्क शेष यस्य) पल्लाम्भ
 यस्मिन् On the connection between the cries of ospreys and
 the distress of fishes, the com remarks 'कुररास्तदस्या यदा कूजन्ति
 तदा मत्स्या पीडिता सन्त उल्लुवन्तीति वस्तुषर्मोऽयम्' दावेन जनित जगन्नी-
 राजन यस्मिन् The forest conflagration as though performed
 the नीराजन रीते of the world For नीराजन, see above p 34
 रज यक्ष्मणि which was the (cause of) the consumption of
 night In summer night slowly dwindles, as a man gradually
 becomes emaciated in consumption. Compare 'धर्मवृद्धिरपि प्रस्यः
 क्षयाहास उदगतौ' वेदाङ्गज्योतिष. कठो काले when the season of summer

was far advanced प्रति लुण्ठका that openly carried off in desert places the roofs (पटल) of water sheds (प्रपा), garden enclosures (वाट) and huts, as though they were leaping in all directions This and the following nouns in the nominative qualify उन्मत्ता मातृशिवान below A mad man (उन्मत्त) also wanders (आदीकमान) everywhere ऊपर a desert प्रपा is Marathi पाणपोई लुण्ठक robber प्रपक खली rubbing against sandy (शर्करिल) hard (कर्कर) places, as though they (the winds) were all of a sudden itching on account of their rashness in cracking (नाच्छोडन) the lines of the bushes of ripe कपिकच्छू. A person whose skin is itching rubs it against a hard substance The wind broke the bushes of the prickly कपिकच्छू plant (that causes itch) and also dragged the sand off hard stony places 'खी शर्करा शर्करिल शर्कर शर्करावति । देश एवादिगौ' इत्यमर Vide notes on सैकत above p 44 A mad man also may break the bush of the prickly कपिकच्छू, have itch thereby and rub his hands against stones कपीनामपि कच्छू यस्याः सा कपिकच्छू खल्ल-मुच.—The strong winds carried off gravel of comparatively large size मुचु दन्तुरा bustling with the shoots (कन्दल-लम्) of मुचुकुन्द broken by them दलन breaking The broken shoots looked like teeth A mad man also shows his teeth. In most of the following clauses reference is made to a mad man's appearance and actions We shall not explain all of them, as almost all can be easily understood समत तनव that were moistened by the spray from the mouths of the noisy tribes of crickets (चीरी) flying all round. 'चूतारी चीरका चीरी झिल्लिका च झिजामिमा' इत्यमर 'झीकरे शीक्यमाना तनु-येषाम्. झीक् 10th अर्थ to moisten तरुणतर तरणिः (सूखे) तस्य तापेन तरले चञ्चले (adj of वारिणि) तरुण वारिणि as though floating on the illusory and tremulous waters of the mirage, as they (waters) trembled with the heat of the fierce (hot young) sun The heat of the sun produced the appearance of a mirage (sandy deserts The air being set in motion by the heat produced the appearance of waves As the winds swept over the desert while the mirage lasted, they are fancied to be floating in the false water &c तरङ्गिणी a stream A mad man also may lie on a sandy bank and pretend to be swimming though there be no water शुष्य जङ्गला (winds) that blew with velocity easily crossing the desert tracks rustling (मर्मर) with dry Bhami trees. The winds swept with violence over deserts मारव from मरु with the affix अ मरो अब मारव मार्गे तस्य लङ्घने लाघव (नैपुण) तेन

ज्व तेन जङ्घाला (rapid) A mad man also runs rapidly 'जङ्घालोऽतिज्वस्तुल्यो' इत्यमर रेणव (रेणूना अय) आवर्त (circular motion, eddy) तेषा मण्डली (समूह) तस्या रेचक रासे, रसेन रमसारम्भ नर्तन तस्य आरम्भे आरम्भदीनता (winds) that were wild actors in beginning, a dance commenced with violence through liking (रस) for the circular dance (रास), that (नर्तन) purged (swept away) whirling columns of dust The idea is that whirl winds arose, raised moving columns of dust and carried the dust columns from place to place This clause contains several technical words pertaining to the science of dramaturgy आरम्भदी is one of the four styles (वृत्ति) in dramatic compositions, the other three being भारती, सात्वती and कैशिकी It is defined in Bharata's नाट्यशास्त्र as follows—'आरम्भप्रायगुणा तथैव बहुकपटवञ्चनोपेता । दम्भानृतवचननती त्वारम्भदी नाम विज्ञेया ॥ प्रस्तावपातश्रुतलङ्घितानि छेद्यन्ति भायाकृतमिन्द्रजालम् । चित्राणि युद्धानि च यत्र नित्यं ता तादृशीमारम्भदी वदन्ति ॥' chap 20 25-26 The साहित्यदर्पण (VI 132-133) says 'अयेन्द्रजालसग्रामक्रोधोज्झान्तादिचेष्टिनैः ॥ सयुक्ता वधवन्ध्याचैरुद्धतारम्भदी मता ।' This style consists in representing intrigues, deceits, falsehoods, illusions, fight, imprisonments &c The com derives as 'इरयन्तीति' (१ १ इरयन्तीति) अरा अराश्च ते मटाश्च अरम्भदात्तेषामियमारम्भदी' राम is a dance in a circle in which men and women join, holding one another's hands It is frequently mentioned in connection with कृष्ण and the Gopis See मागवतपुराण X 33 'तत्रारम्भत गोविन्दो रासक्रीडामनुव्रते । क्षीरक्षैरन्वित पीतैरन्योन्याबद्धबाहुभिः ॥' 2 The com quotes 'अष्टो षोडश द्वात्रिंशद्यत्र नृत्यन्ति नायका । पिण्डीबन्धानुसारेण तन्नत रामक स्मृतम् ॥' In a रास, there is आवर्तमण्डली i.e. a ring of dancers that moves round and round Compare 'सावर्त इव रासकमण्डले' हर्ष-4th उच्छ्वास रेचक means 'movements of the eye, brows &c which indicate love' 'तत्राक्षिभ्रविकाराश्च शृङ्गाराकारसूचका । सग्रीवा रेचका ज्ञेयो हावश्चित्तममुत्थित ॥' नाट्यशास्त्र chap 22 10 As to रेचक, the com says that they are three कटीरेचक, हस्तरचक and ग्रीवारचक Mad men also dance मलन crushing Mad men also are मलिन We may connect this clause with the next A क्षणक remained as मलिन as soot Compare 'कज्जलमय इव बहुदिवसमुपचितवह्नमलमपटलमलिनिततनुरभिमुखमाजगाम शिखिपिच्छालाञ्छनो नम्राटक' हर्ष-5th उच्छ्वास. Note the आचाराङ्गसूत्र (Sacred Books of the East Vol XXII p 124) II 2 2 1 'Some householders are of clean habits and the mendicants, because they never bathe, are covered with uncleanness' शिक्षित चिन्वत that (winds, gathered up the feathers of the forest peacocks, as though they had learnt the ways of Jain ascetics Jain ascetics (Digambara) carry peacock's

feathers to sweep insects from their path 'लुञ्जिता पिच्छिकाहस्ता पाणिपात्रा दिगम्बरा' सर्वदर्शनसंग्रह (आर्हतदर्शन) सप्र जालकै - हरज is a wild tree so called even in Marathi. The dried seeds in its pods (मञ्जरी) rattle when the wind violently blows against them. That rattling resembles the noise of drums (गुञ्जा) beaten to announce the march of a prince &c. 'गुञ्जा तुं काकचिञ्चायां पटहे च कलध्वनौ' मेदिनी. See मट्टिकाव्य XIV 2. 'वेणून् प्रपूरिरे गुञ्जा जुगुञ्जुः करघट्टिता' आतपेन आतुरा (distressed) वनमहिषा तेषा नासा निकुञ्जा (bowers) इव तेषा स्थूलनिश्वासे - the buffaloes heavily snorted. Their noses being compared to bowers, their deep breaths are properly fancied to be shoots (प्ररोह) वातहरिण very swift deer परिपाटी 10w, line पेटकै = समूहै. The very swift deer springing up in the air seemed to be the children of the winds, as they equalled the wind in velocity सञ्जु कोटिभि. with the curling (कुटिल) lines of the smoke of the burning heaps of chaff (बुस) on the threshing floor (खलधान), they (winds) as though seemed to knit their brows. The curved lines of smoke resemble dark and curved eyebrows सा मुक्तिभि by the emission of great heat, they (winds) seemed as though possessed of the waves of the अवीचि hell. Hell is a place of torments अवीचि is one of the numerous hells mentioned in the Purāṇas 'स्यान्नारकस्तु नरको । तद्भेदास्तपनावीचिमहारौरवतौरवा' इत्यमर. अवीचिवीचिभि सह सावीचि० (adj of मातरिश्वान्) The waves are of fire burning in them मनुस्मृति (IV 87 90) enumerates 21 hells of which महावीचि is one. लोम नन्तुभि with the threads of the cotton of the silk cotton pods that were cleft (by the heat), they (winds) seemed as though they were shaggy. Mad men do not shave and so are लोमश. ददुणा छिभि by the carrying of the heap of dried leaves, they seemed as though suffering from leprosy or cutaneous eruptions. The dry leaves present the appearance of दद्रु. Or we may explain that those who suffer from दद्रु cover the skin with leaves to ward off fire. ददुण is formed from दद्रु with the affix न like वामन from वामन्, according to 'रोमादिपामादिपिच्छादिस्य शनेलच' पा 5 2 100 दद्रु is one of the eleven क्षुद्रकुष्ठकः. It is a name for skin diseases such as Eczema, Erysipelas 'सकण्डुरागपिटिक दद्रुमण्डलमुद्गतम्' सिता. करणै by scattering the long lines of grass, they seemed to have exposed their veins वेणी and veins are both dark. Mad men, being underfed, may expose their veins उच्छ्रम् शङ्कुभि with the shaking points (शङ्कु) of the pieces of barley awns (शक —

कम्), they seemed to have long beards उद्धत इमश्च येषाम् दद्वा
 श्रुतै —The pointed quills (शूल) of porcupines resemble teeth
 जिह्वा खाभि —the flames of fire resemble tongues उत्स ला.
 possessed of crests in the serpents' sloughs that were whirled up
 by them ब्रह्म स्यन्त that, with the hot honey of lotuses, pra-
 ctised the taking of mouthfuls for the purpose of swallowing up
 the moisture in the whole universe The winds carried away
 the hot honey of lotuses They made a mouthful of it The
 poet fancies that the winds were only practising in order
 to be able to swallow the fluid (चरु to dry up) of the whole
 universe अभ्यवहरण भोजनम् Another sense is suggested There
 are six *rasas* मधुर, अम्ल, लवण, कटु, कषाय and तिक्त The winds took
 the sweet (मधुर) honey, the first रस, in order gradually to be able
 to taste all the six ब्रह्मस्तम्भ. the universe The word is usually
 written as ०स्तम्भ 'स्तम्भशब्देनोर्वत्वादिसादृश्याद्रौप्या भुवनान्मुच्यन्ते' वीर
 राघव on महावीरचरित 3 48 For ब्रह्मस्तम्भ, see text p 301 3 सकल
 स्यन्त producing an alarm (विभीषिका) for the three worlds by
 the sharp sounds of the cracking of dried bamboo forests, as
 though they (sounds) were drums announcing the (might)
 of heat (वर्म) that dries up all water ०च्छोषण वर्म तस्य वोषणा
 तदर्थं पटहै Read त्रिभुवनविभीषिका० च्युत सृतय that made the roads
 (सृति) variegated by the rows of the falling feathers of moving
 jays The feathers of चाप are dark त्विषि ताद्वा that (winds)
 were marked with sparks (स्फुलिङ्ग.) and cold cinders in the
 bursting Gunjā berries, as though their bodies were dark red
 by being scorched with the firebrand of the rays of the sun.
 Small round Gunjā berries are red with a patch of black The
 red represents sparks and the dark stands for charcoal (जङ्गार)
 A firebrand (अलात) is red and the scorched skin is dark
 त्विषिमान् सूर्य तस्य मयूखलता एव अलात तेन घोष (burning) तेन कल्पाव
 (variegated) वपु येषाम् By the sun's rays the Gunjā berries
 were split up The bursting berries look like patches of skin
 scorched by contact with firebrands गिरिगुहासु गम्भीरा ज्ञाङ्कारा-
 तै भीषणा भ्रान्ति (भ्रमण) येषाम् the movements of which were
 terrible as they roused echoes in the mountain caves (by their
 fierce velocity) Mad men also wander among mountains
 भुवनभ्रंसीकरणार्थं अभिचार तस्य चरु तस्य पचने चतुरा. अभिचार a magi-
 cal spell for securing some malevolent purpose चरु an oblation
 of rice One who wants to effect some evil object offers a चरु
 with red powder sprinkled thereon or offers even blood. The

bunches of the पारिमद्र flowers, being red, resemble oblations of blood तारव —तरो अयम् तर्पय वसून् propitiating the forest fires (feeding) on trees Oblations are thrown into fire The winds carried the red पारिमद्र flowers and there were forest fires also The poet fancies that the winds propitiated fires with oblations of blood पारिमद्र is निम्बतरु Compare हर्षः 8th उच्छ्वास last para 'असुरवधामिचारचरुपिशुन शोणितकायकषायितकुक्षि कटाह इव च बाईस्पत्य' अशि रहस the velocity (the path) of which was bestrewn with hot sand शिलाजतु bitumen It is used as a medicine ०रसलवै लिप्ता दिश यै दावदहनेन पच्यमानानि चटकाण्डानि तेषा खण्डै खचितानि तरुकोटरकीटपटलानि तेषा पुटपाक तेन गन्ध तेन कटव . The forest fires made the sparrow's eggs burst open The shells of the eggs fell all round the insects in the hollows of trees and covered them as in a vessel of leaves Inside them the insects were baked That produced a strong smell पुटपाक is a particular method of preparing drugs The ingredients are wrapped up in leaves and then plastered over with clay The whole is then roasted in the fire of cowdung cakes मातरिश्वान = वायव मातरि आकाशे श्रयति ०१ श्रयति or मातरि शु (आशु) अनिति.

P. 23 ll 6-22 सर्वतश्च दावाग्रय The sentence is सर्वतश्च प्रत्यद्वयन्त दावाग्रय भूरि वायुभि with the breaths blowing from the deep cavern like jaws of old huge serpents, they (forest fires) seemed to be as though kindled by being fanned with thousands of bellows (मृक्ष) कचि हरिणा —fires are yellowish (हरिण) and burn grass Deer (हरिणा) also subsist on grass 'हरिण पाण्डुर-पाण्डु' इत्यमर In this and the following clauses up to अस्थितय (1 14) there are pairs of words that serve to qualify दावाग्रय and also serve another purpose. The latter in each pair of words is a noun with which the former can be construed as an adjective कचिद्—कचिद् in some places—in other places ०विर्वतिन rolling बभ्रव yellowish-red, ichneumon 'विपुले नकुले विष्णौ बभ्रु स्वात्पिङ्गले त्रिपु' इत्यमर जटा कपिला resting on fibrous roots and tawny जटा also means 'matted hair' कपिला the sage Kapila, the founder of the सांख्य system, the plural being used to show respect Or कपिला may stand for 'followers of कपिल' शकु इयेना that make the nests (कुलाय) of birds fall and are white (इयेन) Hawks (इयेना) bring down the nests of smaller birds विलीनलाक्षारसवत् लोहिता छवि (कान्ति) येषाम्. अधरा that could not be controlled The lips of ladies are red like melting lac and also red with lac. आसा

शिखा the motion of which became greater by the wings of the birds that were overtaken (by the fires) and that (fires) had flames blazing up. The only wings of the birds added to the strength of the conflagration विगता शिखा (flames) येषाम् विशिखा also 'arrows' आसा गतय (with arrows) 'the velocity of which was increased by obtaining the feathers of birds' Arrows have feathers attached to them दग्धा निशेषा जन्महेतव ये दग्ध वान्गा —The fires burnt up the woods, leaves &c, from which they were produced and then became extinguished निर्वाण from वा with निर् निर्वाणम् also means 'मोक्ष' and निर्वाणा would mean 'those that are liberated from ससार, the cycle of births and deaths' दग्ध हेतव (with 'liberated') 'that have completely burnt up the causes of birth, viz all actions' Actions done for gratifying this or that desire produce their results for enjoying which one has to go through the cycle of births and deaths. When correct knowledge of the nature of the soul and the Supreme is acquired, then the ज्ञानी does not desire the fruits of his actions. No man can be free from actions, but what he can be free from and what he is advised to be free from is the desire to obtain for himself the fruits of his actions. Compare the following from the भगवद्गीता 'ज्ञानमग्निं सर्वकर्माणि भस्मसात्कुरुते तथा ॥' chap 4 37, अनाश्रित कर्मफल कार्यं कर्म करोति यः । स संन्यासी च योगी च न निरर्श्निर्न चाक्रिय ॥ chap 6 1 त्यक्त्वा कर्मफलासङ्गं नित्यवृत्तो निराश्रयः । कर्मण्यभिप्रवृत्तोऽपि नैव किञ्चित्कर्तव्यं तस्य ॥ chap 4 20 कुसुम रागिण्यः that are charged with the fragrance of the sky (अम्बर) perfumed with flowers and are of rosy hue (रागिण्यः), also 'lovers, that give out the perfume of garments (अम्बर) scented with flowers' The com takes कुसुम to mean 'smoke' in the first case (with fires) स रुचयः that emit smoke and have a faint lustre (रुचिः), those that have no taste for food (suffering from indigestion) emit smoky (foul) eructations भूमस्य उद्गारं तेन सह सः (बहुव्रीहि) with दावाग्रयः, सधूम उद्गार (eructation) येषाम् (with मन्दरुचयः) सकलं स्वकां that swallow the whole world as a morsel and have ashes, those that suffer from the disease called भस्मकरोरोग are prepared to devour the food in the whole world वसन्तः=भक्षकः ग्रासं mouthful, food 'कटाक्षः कक्षाभ्युजो नराणां क्षीणे कफे मारुतपित्तवृद्धौ । अतिप्रवृद्ध पवनान्वितोऽग्निः क्षणाद्गंसं शोषयति प्रसङ्गः ॥ मुक्तक्षणाद्गंसं करोति यस्मात्तस्मादयं भस्मकरोरोगोऽभूत्' योगरत्नाकर वेणु.. वृक्षाः that were seen (blazing) on the tops of bamboos and had assumed large proportions, very

old persons rest their bodies on the tops of bamboo sticks (i.e. they cannot walk without the support of a stick) अचलो क्षयिण that consumed (उपयुक्त) bitumen on mountains and wrought destruction, consumptives (क्षयिण) consume bitumen continuously शिलाजतु was supposed to cure consumption 'शिलाजतु रमायन कटुकतिकमुष्ण कृमिक्षयोदरभिदहमरीश्वयथु प्रपुष्पकण्डहरम्' योगरत्नाकर Compare com 'शिलाधातुप्रयोगाद्वा प्रसादाद्वा शाङ्करान् अजामूत्रप्रयोगाद्वा क्षय क्षीयेत नान्यथा॥' सर्वं पीवान् destroyed all fluidity and had assumed vast proportions, those that eat all kinds of food become plump and fat पीवत् fat For the six *Rasas* see above p 102 रौद्रा terrible, worshippers of Rudra (शिव) गुग्गुलु (Marathi गुग्गुळ) is a kind of fragrant gum, burnt in the temples of शिव Compare 'शिरोविधृतविलीयमानगुग्गुलुविकलनवसेवकानुनीयमानमहाकालम्' हर्ष० 5th उ० ज्वलित स्थितय (fires) that burnt the reeds and Madana trees together with flowers by the fire of the blazing roots and stood (blazing) on the stumps of trees ज्वलितानि नेत्राणि (मूलानि) तेषां दहनेन दग्वा सकुमुमा शरा मदनाश्च येयुः कृता स्थाणुषु स्थिति यै ज्वलित स्थितय that behaved like Siva, who burnt up Cupid together with his flowery arrows by the blazing fire from his eye ज्वलिनेन नेत्रदहनेन दग्ध सकुमुमशर मदन ये कृता स्थाणो शिवस्य स्थिति व्यवहारो ये For the burning of मदन, rule p 14 Separate ०शिखा नर्तनारम्भ० चटुल नटा the flames of which quivered and which (therefore) looked like wild dancers at the beginning of their dance चटुल—The dancers in the *आरभटी* style have their hair waving when they begin to dance For *आरभटी* see above p 100 शुष्केषु कासारेषु स्राते (सरण वेषाम्) that pass over dried up tanks The com connects this with the preceding clause. "कासारानि नद्धालेषु या सृतय क्वचित् सृतय इति पाठः । इतरत्र तु शुष्कक शुष्कगीत क्षण्डुमादि । आसार्यन्ते इति आमारा । आमारितानि यद्यपि गीयन्त एव तथापि 'वर्धमानमशपीह ताण्डव यत्र योज्यते' इति ताण्डव हि *आरभटी* प्रधानम्' स० स्फुट घणिम् with their flames—hands, that showered the bursting dry grains of wild rice, they seemed as though worshipping the sun One may make an offering of parched grain (लाज) to the sun When the fires made them way over dried up tanks, they parched up the seeds of जीवार rice growing there वर्मघणि means 'one whose rays (घणि) are very hot', i.e. the sun. अक्षणा. without disgust 'जुगुप्साकरणे घणे' इत्यमरः. इठ गृह्य- greedy (गृध्र) for the stinking smell of the fat (वसा) of the full-grown (कठोर) land tortoises that were forcibly offered (in the fires) One

would be disgusted with the smell of fat and would avoid sacrificing the tortoises 'विस्त्रं स्यादामगन्धि यत्' इत्यमरः अष्टणा also means 'pitiless' स्व भक्षयन्त that swallowed up their own smoke as though through the fear of the rise of clouds Clouds are dark like smoke The poet fancies that the fires thought that smoke might form into clouds which bring rain and extinguish them So the fires consumed their own smoke Or we may explain differently Smoke itself was supposed to form clouds Compare 'धूमज्योतिः सलिलमरुता सन्निपात क मेघ' मेघदूत सति कक्षेषु—The fires burnt up the small insects on grass and thereby produced a crackling sound Sesame also are small and produce a crackling sound when thrown into fire 'कक्षौ च तृणवीरुधौ' इत्यमरः श्लोकेण विचटन्त बल्कलवत् धवला शम्बूकशुक्त्य येषु श्वित्रिण सर्ग सु that made the bi-valvular shells white like barks burst open by heat in dried up lakes, like leprous persons 'शम्बूका जलशुक्त्य' इत्यमरः The shells in the beds of lakes were split by the heat and made a crackling noise श्वित्रिण persons suffering from white leprosy (श्वित्रम्) The skin (बल्कलं) of lepers is white like shells and cracks up owing to the burning sensation (श्लोष) they feel स्वेदि काननेषु in forests they had showers of bees'-wax dropping from bee-hives that began to melt, as though they had perspiration The drops of wax look like drops of perspiration विलीयमान मधुपटलगोल तस्मात् गलित मधुच्छिष्ट तस्य दृष्टि येषां ते ऽवृष्टय खल वरेषु ऊपर-रम् barren saline soil As nothing grew on the barren soil, the flames (शिखा) of the fires lost their thickness & became gradually extinguished A bald man (खलति) also has very scanty hair (शिखा) on his head ज्वलितानि सूर्यमणिशकलानि येषु (adj of शिलोच्चयेषु) गृहीत चयेषु—The सूर्यकान्त emits fire when the sun blazes forth In summer these stones began to blaze forth and then blaze mingled with the forest fires, which thus seemed to be devouring pieces of stones

P 23 ll 23-29 तथाभूते इति अपराकृतमये—connect with प्रविद्य and not with मुक्तवत् as C and T do For पारश्व, see above p 89 चतु पदे—this was a title applied to universal kings that ruled over the whole (known) world Vide Intro p XV (last footnote) , The earth was often spoken of as bounded by four oceans in the (principal) directions Compare 'चतुरम्भोधिभोगभूतिभाजनस्य देवस्य' हर्ष ० 7th उच्छ्वास सकल राजचक्र

(राजसमूह) तस्य चूडामणीना श्रेणी (row) सा एव शाण (touch-stone) तस्य कोणे (corners) कषण तेन निर्मलीकृता चरणनखमणय यस्य स मणि तस्य. Diamonds are made bright by being rubbed against shafts हर्ष's toe nails were bright like jewels When the feudatory kings bowed their crowned heads at the feet of हर्ष, the jewels in their crowns rubbed his toes and made his nails look brighter धौरेयस्य=मुख्यस्य 'धुरो यदुको' पा 4 4 77 धुर बह-तीति धुर्य धौरेय महा श्वर०—these were the titles assumed by paramount kings. Compare the inscription of Haisha, Intro p XXVIII and the 2nd footnote on p XXXVI of the Intro आन्ना—must mean here 'cousin' प्रजाततम most famous दीर्घध्वज *Lt.* that goes a long distance & is messenger

P 23 l 30—P 25 l 10 अथ तेना इति The first sentence is अथ तेन (आन्ना) आनीयमान लेखहारकमद्राक्षीत् (p 24 l 1) अतिदूरागम-नेन गुर्वी (heavy) जडा (slow) जङ्गा (leg) यस्य कार्दमिक चेल (बख) तस्य चीरिका (strip) तया नियमित (bound, girt) उच्चण्ड (gaudy) चण्डातक (tunic) यस्य For चण्डातक, see above p 69 कदमेन रक्त कार्दमिक (stained with mud) पृष्ठे प्रेङ्गन् (rolling) पटचरकर्षटघटित-गलित ग्रन्थि यस्य—who had a loose knot made of a strip (कर्षट-टन्) of ragged cloth rolling on his back The knot contained probably some coin It was loose by long travel 'पटचर जीर्ण-बखस्य' इत्यमर If we read गलग्रन्थिम्, then the meaning is—he had round his throat a portion of a ragged garment, the rest being allowed to roll on his back अतिनिबिडसूत्रबन्धे निम्नित अन्तरालं तेन कृत व्यवच्छेद यस्या The letters he carried were tied in the middle by a thick thread. Thereby the middle part was much depressed (निम्नित) and the bundle of letters was thus divided into two distinct portions व्यवच्छेद division लेखमालि-कया—there were many letters, sent with him by other people also Or it is possible that because the letter was placed on the head, the author compares it to a chaplet परिकलित (occupied) मूर्ध्ना यस्य तत्रभवत् पूज्यस्य 'पूज्ये तत्रभवानत्र भवाश्च भगवानपि' तत्र-भवत् is applied to a person who is [not present] विमुच्य having unloosened it. मेखलक was the name of the messenger सन्दिग्धमन्-धार्थे having understood the message फल पात loss of time should be avoided by the wise, as it hinders the (desired) object धीमद्भि—refers to Bāna. एता मात्रकम् this is the only substantial thing in this letter, all else is merely communication of (ordinary) news मेखलक was to deliver the real message orally The letter contained only one important

sentence viz that Bāna should start at once All else in the letter was of a complimentary character अवधुन (understood) लेखार्थं येन समुत्सारित (sent away) परिजन येन मेधाविन refers to बाण. स्वामी refers to कृष्ण एकगोत्रता belonging to the same family In this sentence are collected most of the circumstances that give rise to friendship and affection समानजातिना belonging to the same caste The words समानज्ञानता in B would mean 'pursuing the same subject of study' दर्शनाभ्यास. repeatedly seeing each other परो करण conferring benefits in one's absence प्रत्यासन्न near बद्ध पक्षपात (liking) येन किमपि in an indescribable way कुमुदानाम् आरुरे भवन्त आसीत् with reference to you, this (our) emperor had been informed by bad men in various ways : e he had been prejudiced by them against you न था but that is not so : e there is no truth in what the wicked said about you न शत्रव there exist no persons who, even though they may be good, will not have friends, neutrals and enemies सतामपि सताम्—this has a picturesque effect The first सताम् means 'साधूनाम्' शिशु भवत as your mind was not averse to boyish follies Read चापलापराचीन चापलेभ्यो अपराचीना चित्तवृत्ति यस्य स ऽवृत्ति इत्य भाव ऽवृत्तिता तया, 'परास्त्रुख पराचीन' इत्यमर अमट्टशम् not worthy of or deserved by you इतरो वक्ति च other people take it up and repeat it सलि मनासि the minds of the unreflecting (public) are blind and fickle, like water. गतस्य अनुगतिर्यस्य. The unreflecting people blindly follow what others say Water also rushes in a continuous stream Put a vertical line after मनासि बहु श्रय who arrives at a firm conclusion after listening to many people A king has to form his opinion as best as he can after listening to the various opinions of other people about things and individuals पृथिवीपति. refers to हर्ष. तत्सन्नेषिभि who seek to know the truth दूर. कृतोसि though you are far off, I know you as well as if you were before me सर्व. तपि the youth of every one is guilty of follies It is unfortunate that Bāna nowhere specifies clearly the follies he was guilty of He merely makes a vague reference to 'चापल' In the penultimate paragraph of the first उच्छ्वास also, he vaguely alludes to 'चापलानि' Again in the last para of this chapter, he speaks of 'बालचरितचापल'. Later on हर्ष accuses him of being a युजङ्ग (a gallant, a dissolute person) but he repudiates that charge. तथे.. मिना and the king accepted it to be so : e he accepted that proposition or excuse (about बाण) अकृत. कालस्य क्षेपः यथा स्यात्तत्त

(अव्ययीभाव) without loss of time Read अवकेशी &c अवके मत I do not approve of your dwelling in the midst of your kindred without seeing the great king (हर्ष), like a tree without fruit अवकेशी इव 'वन्योऽरुलोऽवकेशी च' इत्यमर (अवके शून्ये ईष्टे इति—क्षीर०) A tree without fruits is not liked by anybody अदृष्ट परमेश्वर येन that does not see the god (sun) वन्धु वसन् being in the midst of (१ e in the shade of) other trees न च भवितव्यम् you should not be despondent (विषादिन्) by the difficulties of attendance in court nor should you be afraid of waiting upon the lord यतो—There is one sentence from यतो to स्वामी (including the verse) The words in the verse are capable of three meanings, one applying to Cupid (मनोभव), the second to a vain master and the third to S'iva (ईश्वर) The first and second are those principally intended स्वस्य इच्छया सङ्कल्पेन उपजात उत्पन्न विषय यस्य the realm of which (Cupid) springs from one's own fancy काम is called सङ्कल्पज Compare दशकुमारचरित 'क काम सङ्कल्प' स्वेच्छोपजाता विषया यस्य (with a bad king) that has under his rule as many countries as he desires स्वेच्छाया उपजाता विषया यस्य from whose mere will, this world of objects springs up (with शिव) न देहीति who cannot be described as possessing a body (with काम) काम is अनङ्ग and so he cannot be called देही न देहि इति who cannot be addressed with the words 'give' (with a bad king) A bad king, though possessed of vast territory, cannot be thus addressed for fear of his punishing the suppliant शिव cannot be described as देही, because thereby one would detract from his all pervading nature मार्ग दुःखम् he causes pain with numerous darts (with काम) मार्गणा वाणा मार्गेण also means वाचक (with bad king) मार्गेण will mean 'search for truth' or begging (with शिव) One has to pray to शिव with hundreds of requests, or one has to search for truth about God in various ways This causes trouble मोहा काण्डे all of a sudden he snatches life (of lovers) by producing infatuation (with काम) मोहा काण्डे (a bad king) takes away livelihood (such as grants of villages &c) through his folly मोहात् काण्डे—शिव, who typifies the principle of destruction, takes away the lives of all, when मोह (१ e तमोगुण) predominates कष्टं alas ईश्वरदुर्विदग्ध. (with काम) badly burnt by शिव ईश्वरश्चासौ दुर्विदग्धश्च a conceited king Cand T understand the verse differently They take ईश्वर ग्व as 'one who is unskilled in waiting upon a king' (ईश्वरे दुर्विदग्ध.) This sense may possibly be extracted from the

words, but to regard that sense as the principal one (as C and T do) is wrong. The subject matter of discussion is the conduct of kings and not the want of skill of courtiers. ययति *ययति* who humbles, puts into the shade Yayāti &c. Here is a long list of famous ancient emperors. The story of नृग who was cursed for making delay in deciding a disputed claim is narrated in रामायण उत्तरकाण्ड chap 53. नल is well known. नल was king of निषध. What king is meant by निषध is not clear. It is probably निषध the great grandson of राम. Vide रघु० 18. 1 and हरिवंश 15. 26. नहुष son of आयु and father of ययाति. He was cursed to be अजगर. See विष्णुपुराण IV. 10. अम्बरीष is referred to in कौटिल्य's अर्थशास्त्र as a king that had conquered the six enemies (काम &c). दिलीप was an ancestor of Rāma. नाभाग—See विष्णुपु० IV. 1 and मार्कण्डेय chap 113 ff. भरत—the son of दुष्यन्त and शकुन्तला. भगीरथ who brought down the Ganges is well-known. ययाति, son of नहुष, transferred his old age to पूरु. अहङ्कार एव कालकूटविष तेन दिग्धा अत एव दुष्टा ना दृश्य his eyes are not polluted and stained with the deadly poison of conceit. As he is called अमृतमय, कालकूट, which is the opposite of अमृत, is naturally suggested and अहङ्कार is compared to it. न गिर his speech is not choked by the disease of the throat due to the terrible poison (गर) of pride. २० he does not speak proudly. गर्वं गुरुगर तेन गलग्रहद - तेन गलग्रहा गलग्रह inflammation of the throat due to various causes. अतिसयेन ऊष्मा एव अपसार तेन विस्मृत स्वैर्यं येषु नाति स्थानकानि his postures are not such that he will forget his serenity by the epilepsy of puffed up pride. स्वयं pride ऊष्मा stiffness. In epilepsy there is loss of consciousness (विस्मृत) and the body becomes stiff (२० the man falls down in a fit). उद्वाम् (overbearing) दर्प एव दाहज्वर (burning fever) तस्य वेगेन (operation) विह्वला (distressed, overwhelmed) अभिमान एव महासन्निपात तेन निर्मित अङ्गभङ्ग यस्मिन् गतानि movements सन्निपात is a fatal fever in which there is a combined derangement of the three humours वात, पित्त and कफ. The योगरत्नाकर (आनन्दाश्रम ed p 98) gives the general symptoms. In it there is अङ्गभङ्ग (the limbs become stiff and painful) मद एव अर्दित तेन वक्त्रोद्धत ओष्ठ तस्मात् निष्पृतानि (emitted) निष्ठुराणि अक्षराणि येषु. A haughty man may curl up his lips and utter harsh words. अर्दित is a वातव्याधि, which may affect the lips. 'उच्चैर्व्याहरतोत्यर्थं खादत कठिनानि च । हसतो जृम्भतो भाराद्विषमाच्छेयनासनात् ॥ शिरोनासौष्ठचिबुककलाटेक्षणसन्धिषु । अर्दयत्यनिलो वक्त्रमर्दितं जनयेत्तत् ॥' अख..

शकलेषु he looks upon good men of unblemished character as jewels and not on pieces of stone He cares for नररत्न and not for ordinary jewels In this and the following clauses बाण employs the figure of speech called परिसख्या, of which he is very fond It occurs where an express specification of one thing, either made in answer to a question or not, tends to exclude either expressly or impliedly other similar things, i e किं भूषण सुदृढमत्र यशो न रत्न किं कार्यमार्यचरित सुकृत न दोषा । In the text, the figure occurs without a preceding question 'किञ्चित्पृष्ठमपृष्ट वा कथित यत्प्रकल्पते । तादृगन्यव्यपोहाय परिसख्या तु सा स्मृता ॥' काव्यप्रकाश X Read ०धवलेषु गुणेषु मुक्ता भारेषु He looks upon virtues pure like pearls as decorations and not on loads of ornaments white with pearls दान शीटेषु he believes in deeds of liberality as साधन and not in the worms of elephants that are दानवत् दानवत् endowed with gifts, possessed of ichor 'मदो दानम्' इत्यमर साधनम् a means of accomplishing one's object, army Elephants were one of the four component parts of the ancient Indian army सर्वाग्रेसरे that is the foremost of all He wanted such fame as would make him the most preeminent man जीवित एव जरत्तणम्—to him life was like rotten grass, glory was everything Life (with ordinary men) is the foremost of all (things) If we read सर्वाशा० then आशा means 'quarters, hopes' It is a good reading गृहीत कर (tribute) याभ्य, गृहीत कर (पाणि) यासाम् (with ०पुत्रिकासु) गृहीत योग he exerts himself to subdue (in to accomplish) the quarters from which he levies tribute अभियोग, exertion, perseverance He makes no प्रसा योग (effort to adorn) the dolls viz his wives whose hand he took (in marriage) चर्मपुत्रिका dolls of leather गुणवति strung (with वनुषि), possessed of good qualities (with ०जने) पिण्डो० that live on the crumbs that he gives अस्य मात्मा His soul is for serving his friends i e he is devoted heart and soul to his friends उपकरणम् what helps, an instrument, means i e something subservient or subsidiary मूलो भुत्वम् his sovereignty is for helping his servants पण्डित ग्यम्—his learning enables him to understand the worth of learned men and to help them कृपण wretched सु हृदयम् his heart is to him a means to remember the good deeds of others or to gratefully remember the benefits received from others साह शरीरम्—the one use that he makes of his body is to plunge in bold undertakings असि धिवी the earth enables him to show his skill in sword-play i e he vanquishes

everyone in the world with his sword वि जकम् he requires the circle of kings (attending on him) for amusing himself (he does not require their help in battle) 'अथ राजकम् ! राजन्यकं च नृपतिक्षत्रियाणां गणे क्रमात् ॥' इत्यमरः प्र पक्ष his enemies only serve to show his valour (or glory) सर्वम् अतिशेते ० शायि सुखमेव रस तस्य प्रसूति यस्या from which flows happiness that excels other pleasures As his feet are compared to पल्लव, the happiness of serving him is compared to रस पल्लव give shade His feet afford protection पाद च्छाया may also mean the brilliancy of his sprout-like (red) feet कृत कशिपु (food and clothing) यस्य 'कशिपु त्वन्नमाच्छादनं द्वयम्' इत्यमरः विश्रान्तश्चासौ सुखी च that has taken rest and feels refreshed

P 25 ॥ 11-24 अथ गते सकरोत् पर्यस्ते वासरे when the day was scattered about (was drawing to a close) सङ्घट् . तप्ते when the afternoon sunlight, red like a young crow's mouth, was growing fainter and fainter (क्षाम *lit* emaciated), as though drunk by the cavities (सम्पुट) of the closing red lotuses सङ्घट् or सङ्घट् 1 A to unite or join क्षयिणि decreasing, consumptive A consumptive also becomes emaciated Red lotuses close their cups in the evening The poet fancies that the sunlight grew faint because it was drunk the whole day by the red lotuses that were fully expanded One may drink water with इत्तसम्पुट शिथिलित (lessened) विजवार्जिव येन (*adj* of पतङ्ग) The sun is represented as drawn by seven horses जपा ले as rosy as a bunch (आपीड) ० f-china roses अस्ता पतङ्गे when the sun stumbled (स्खलित) on to the top of the setting mountain, as though he was limping, having tender feet pierced by the thorns of lotus plants The hairy growth on the stems of lotus plants is like thorns One whose feet are pierced by thorns limps and may stumble if he has to ascend to the tops of mountains ० कण्टकैः क्षत पादपल्लव यस्य पुर मुखे when the first part (मुख) of the night (द्वयामा) came hurrying in the east (पुर), having her long tresses of slight darkness dangling about, and being dark through grief at the absence of the moon अन्धकारलेख एव लम्बालका, प्रेङ्गन्त ० लका यसिन् The idea is that it was a moonless night and the east began to look dark द्वयामा also 'a handsome young woman' खञ्जति *loc* *ving* of प्र प of खञ्ज 1 P to limp A lady's face (मुख) also may lose its brightness through separation and she might have her hair

rolling on her back, because not tied up A woman, whose husband had gone on a journey, was not to decorate her body &c 'हस्त परगृहे यान समाजोत्पवदर्शनम् । क्रीडां शरीर संस्कार व्यनेत्प्रोषितनर्तुका ॥' कृत सन्ध्योपासन येन अन्य राशा I have been misunderstood by the king निनिमित्त = निष्कारण कष्टा distressing विषमम् full of difficulties तत्र = राजकुले न गति I cannot claim to have affection for the royal family first started by my ancestors, nor have I access to it from their time In these and the following clauses he intimates that neither his ancestors nor himself had ever before visited the court and so he is diffident as to how he might acquit himself when once there नो रोष nor do I possess that regard (of the king) which comes of remembering (former) benefits अनुरोध consideration बाल स्नेह affection that springs from serving (the king) from one's childhood गोत्रगौरवम् family position or importance पूर्व ष्यम् the courtesy due to old acquaintance न प्रज्ञा लोभनम् nor can I offer the allurements of the exchange of thoughts निष्ठा हलम् nor can I claim the admiration due to vast learning आ दर — regard paid to fine appearance सेवा लम् skill in the changes of tones necessary in service A servant has to assume tones of humility even when exasperated For काकु, see above p 84 वि रध्यम् the cleverness requisite in the meeting of the learned वित्तव्ययेन वशीकरणम् winning over (people about the court) by expenditure of money अवश्यं गन्तव्यम् — In spite of all these drawbacks I must go पुराराति 'enemy of the cities' i. e. शिव He was so called because he burnt down the three cities of gold, silver and iron built by Mayas for demons in the sky, air and earth 'असुराणां पुराण्यासखीणि वीर्यवता दिवि । आयसं राजतं चैव सौवर्णं धरम मद्धत ॥' द्रोणपर्व chap 202 64 मुवनश्रुत् the object of worship to the world यत्तस्य यत्कृतं will do everything that is proper (संप्रत) when I go there

P 25 l 25—P 26 l 9 अथान्य रगात् The sentence is अथ अन्यस्मिन्नहनि प्रीतिकृदात् निरगात् In this paragraph we have a very interesting and instructive account of how an orthodox Brāhmana left his home on an important undertaking धृत धौत धवल दुकूलयास येन गृहीता अक्षमाला (rosary) येन प्रास्या वर्ष्य havins many times recited the Vedic hymns and portions of mantras suited to one starting on a journey प्रस्थाने भव or प्रस्थान प्रयोजनमस्य इति प्रास्थानिकम्, according to 'प्रयोजनम्' पा 5 l. 109. विरूपाक्ष शिव He is so called because he has three eyes क्षीररूपेण पुरःसर यस्या

(*ad*) of पूजा) preceded by a bath of milk. The image of शिव was washed with milk by Bāna क्षीराभिषेक is even now resorted to to propitiate Rudra. Compare 'अतिशुचिशैवसम्पाद्यमानविरूपाक्षक्षीरकलश-सहस्रलपन (राजकुल)' हर्ष० 5th उच्छ्राम सुर बहुला mostly consisting of or abounding in sweet flowers &c विलेपन sandal ointment प्रथमहुता तरला तिला तेषा त्वच विघटन तेन चटुला मुखरा शिखा एव शेखर यस्य— whose crest was formed by the rolling and crackling flames that split open the husks of the sesame that were offered first of all and hurled about (being heated by the fire) प्राज्य (plentiful) आज्य (ghee) तस्य आहुत्या प्रवर्धिता दक्षिणाग्निं यस्य whose right flame was kindled &c Flames of fire curving to the right were regarded as indicating good luck. Compare 'तस्यै सम्यगुनो वह्निर्वाजिनीराजनाविधौ । प्रदक्षिणाग्निर्व्याजेन हस्तेनेव जय ददौ ॥' रघु० IV 25, 'प्रदक्षिणाग्निर्हविरग्निराददे । बभूव सर्वं शुभशसि तत्क्षण' रघु० III 14, 'उदचिष हुत्वा प्रदक्षिणावर्तशिखाकलापमाशुशुक्षणि' हर्ष० 7th उ० 1st para आशुशुक्षणि = अग्निम् This is a Vedic word rarely used in classical literature. It is variously derived from शुच् or शुष्. हस्त = धनम्. This is again a word very frequently used in the Vedas यथाविद्यमान according to his means प्राङ्मुखी facing the east नैचिकी an excellent cow or a sacrificial cow 'उत्तमा गोषु नैचिकी' इत्यमर शुद्ध अङ्गराग (ointment) यस्य शुद्ध माल्य (garland) यस्य रोचनाया चित्रा दूर्वाग्रपल्लवा तै ग्रथितानि कुसुमानि तै कृत कर्णपूर यस्य whose ear was adorned with गिरिकर्णिका flowers that were interwoven with the tips of दूर्वा grass that was smeared with रोचना रोचना—bright yellow pigment prepared from the urine or bile of a cow or found in its head. All the three रोचना, दूर्वा and गिरिकर्णिका (a kind of white flower) are auspicious रोचना was used to ward off evil spirits and the evil eye शिखाया आमन्ता सिद्धार्थका (white mustard) येन The white mustard was believed to protect against evil spirits सिद्ध अर्थ. यस्मात्. मात्रे .यया whose heart overflowed with affection, as if she were his mother श्वेत वास यस्या . कनीयस्या स्वप्ना this is a personal matter mentioned only casually by the author महाश्वेतया—it is difficult to say what goddess is alluded to Both दुर्गा and सरस्वती are fair and may be called महाश्वेता We believe it is दुर्गा that is meant दुर्गा is also named गौरी and सर्वमङ्गला Here the chief point is the auspicious rites performed when Bāna started The देवीभागवत says 'श्वेत शुद्धं शिवस्थान यस्माच्चेह समागता । महाभावसमुत्पन्ना महाश्वेता तत स्मृता ॥'. सं० says 'महाश्वेता देवताविशेष रविस्वदेवतेत्यन्ये' महाश्वेतया would also mean 'who (मालती) was very fair' अभि जरन्तीभि congratulated or

applauded by the old female servants वन्दितो चरणौ येषाम् अभि ..
 वृद्धे kissed on the head by the elders in the family at whose feet
 he fell वर्धित गमनोत्साह यस्य मौह् हृद् having made, in accord-
 ance with the opinions of astrologers, offerings to the lunar
 mansions to satisfy their desires & he offered such things as
 were calculated to propitiate the नक्षत्र on which he started मुहूर्त
 वेद मौहार्नक (with affix ठक्), according to 'तदधीते तद्दे' पा 4 2 59
 कृत् नक्षत्रदोहद येन हृत्तगोमयेन उपलिप्त (plastered) अक्षिरं तस्मिन् स्पष्टिल
 (a raised plot for sacrifice) तस्मिन् स्थापितम् (adj of ०कलश)
 जलितेनराणा (धवलाना) कुसुमाना मालया परिक्षित (encircled) कण्ठ यस्य
 (adj of ०कलश) पिष्ट पाण्डुर white with five finger marks of
 flour The five fingers were dipped in some powder (or flour)
 mixed with milk and the jar was smeared with the finger—
 marks by way of मङ्गल Compare 'पिष्टपञ्चाङ्गुल—मण्ड्यमानो लखल-
 सुमलशिलाद्युपकरणम्' हर्ष ० 4th उ० below मुख पल्लवम् even now
 भात्रपल्लव are placed in the mouth of jars as auspicious For
 पूर्णकलश as being auspicious, vide notes above p 70 कुसुमानि
 फलानि च पाणिषु येषाम् अग्र पद्भिः that recited the *aparattha*
 hymn It is कण्वेद X 103 अग्रतिरथ is the name of the sage
 who composed the hymn निजद्विजै by the Brāhmanas that
 were his dependents प्रथम चरण putting forward his right
 foot first The right foot, eye, hand in the case of males and
 the left foot, eye, hand in the case of females are auspicious

P 26 ll 10-18 प्रथमे भवनस्य घर्मे कष्ट very distressing
 owing to summer This and the clauses up to रोमाञ्चितमिव
 qualify ०काननम् (1 14) निष्प दम् terrible on account of the
 leafless trees पथिकजनेन नमस्क्रियमाणा प्रवेशपादप उत्कीर्णा कात्यायनी-
 प्रतिघातना यस्मिन् in which the images of, Durgā carved under (or
 on) the trees at the entrance (of the forest) were paid homage
 by travellers 'प्रतिमा प्रतिघातना प्रतिच्छाया' इत्यमर शुष्क सहस्रै-
 though dried up, it (forest) seemed as though full of sprouts
 with thousands of tremulous long tongues that hung from (the
 mouths of) thirsty beasts The red and tremulous tongues
 resemble red and restless पल्लव पुलकित सङ्घातै seemed to be
 spotted with the swarms of bees (सरषा) flying from the honey
 combs (मधुगोल) that were licked by bears and monkeys
 अच्छा निर्मला मल्ल शङ्खाणि नखानि यस्य For पुलकित in the sense
 of 'spots,' see above notes pp 69-70 As रोमाञ्चित follows
 immediately afterwards, we cannot take पुष्टि in the sense
 of रोमाञ्चित. For गोलाङ्गुल see p. 54. 'सरषा मधुगोल' इत्यमर.

रोमा शतैः bristling with horripilation with the hundreds of the stout shouts of asparagus (अभीर) that grew on the soil burnt (by forest fires) दग्धस्थलीषु रुद्धा अभीर तस्या कन्दलशतैः अभीर is a plant called शतावरी or नारायणी When soil is burnt it becomes more fertile, hence the word स्थूल Seeds that are lying deep down in the debris spring up vigorously after the burning of forest trees by conflagration हृदयनिर्विशेषेण not different from (i. e. as dear as) his own heart The commentaries प्रात्रा to refer to चन्द्रसेन सुहृदा is to be connected with जगत्पतिनाम्ना We may possibly take प्रात्रा (cousin) also with जगत्पति We are not told anywhere that चन्द्रसेन accompanied Bāna सम्पादिता सपर्या (पूजा) यस्य स्कन्धावारम् (object of आससाद) अन्य मणितारम् समीपे उप० (अव्ययीभाव) मणितार was a town अजिरवतीमन्वायतम् अन्व० (अव्ययीभाव) along the river अजिरवती कृत सन्निवेश येन encamped

P 26 l 19—P 28 l 7 निर्वर्तित गमत् The principal sentence is निर्वर्तित कर मेखलकेन सह राजद्वारमगमत् निर्वर्तित कर येन who carried out the usual incidents of bathing and taking his meals यममात्र अवशेष. यस्य when only one watch (of three hours) remained पट्ट पित्तैः that were brought (near the royal gate) for tying on their heads the fillets of honour This and the following nouns in the instrumental qualify वारणैश्चै (p 26 l 27) A पट्टबन्ध was a mark of great honour Compare 'लब्धो मनोरथदुर्लभो महादेवीपट्टबन्धसत्कारलभो ललाटेन' हर्ष० 5th c० छिण्डि हृदैश्च (some) brought for mounting drums (छिण्डिम) on their backs विश्वे प्रेषिते some acquired by way of tribute, some received as presents and some sent by the rangers of the elephant depots स० says 'विक्षेप कर,' we may translate 'वि० जितै' as 'collected for being despatched to various places' कौश लेक or-का a present (from कुशलम्) नागवीथी rows of elephants or place where elephants were caught and trained प्रथम दौकितैः that were brought near for being seen with curiosity (or admiration) for the first time, that were sent at the time of despatching an envoy, and that were presented (दौकित) by the chiefs of small villages (in forests) पल्ली a small village or settlement परिवृष्ट Head 'प्रभु परिब्रह्मोऽधिप' इत्यमर स्वेच्छा कारितैः that were called for the pleasure (कौतुक) of a mimic fight at will दीप मानैश्च that were given (२ e put together for a sham fight), that were separated (when they had fought for some time) and were led off यामस्यापितैः that were placed

at the watch (at the place where the hours of the watch were marked) सर्वं कृतै that were collected together, as though they were mountains, for constructing a dam across the ocean in order to conquer all continents The elephants were dark and big like mountains The king wanted to conquer the continents beyond the sea He would cast the hills of elephants into the sea and would thereby cross over to the other side In the Purāṇas, the dīpas are seven (जम्बु, प्लक्ष, शाक्यल, कुश, कौञ्च, शाक and पुष्कर) See विष्णुपु II 1 11 ff Sometimes they are spoken of as eighteen 'अष्टादशदीपनिखातयुग्' रघु० 6 38, 'अष्टादशदीपे दिलीपे' and 'अष्टादशदीपाष्टमङ्गलकमालिनी मेदिनी' हर्ष० 6th उ० ध्वज कल्पितै that were made like so many festive days of पुष्याभिषेक, charming with banner cloths, sharp drums, conches, chowries and unguents पुष्याभिषेक is the day when the king takes a ceremonial bath, the moon being in the Pushya asterism On these days the king is accompanied by ध्वज &c, which are the insignia of royalty The elephants also had these on their body इयमायमानम्—this qualifies राजद्वारम् (p. 28 l 7) The dark elephants made the gate look dark There is another sense suggested 'The day looked like night on account of the dark elephants' अनवरतचलितै खुरपुटै प्रहत मृद (द्रुयिष्वद्) अङ्ग वै—that struck the earth with their hoofs that pranced ceaselessly पुटै प्रहत मृदङ्गः वै the sound of the hoofs resembled the beating of a tabor to the accompaniment of dancing Hence the poet says 'न लक्ष्मीम्'—that made Royal Glory to dance (while they themselves beat the drum) उप जातिम् with the laugh-like foam spreading over the the corners of their lips, they seemed as though mocking the tribe of deer that (compared with the horses) had slow legs The idea is that the horses were swifter than deer Both फेन and हास are white सुक्लिन् n corner of the lip आका श्रवन्म् that challenged with their joyous neighing the horse of Indra to a combat (सहृद) उच्चै श्रवन् is the horse of Indra, one of the 14 jewels churned from the ocean उत्पत तले that as though flew up into the sky in anger against the horses of the sun, then ornamental chowries serving them as wings पक्षायमाणामण्डनचामरमाला येषाम् पक्ष इव आचरति पक्षायते तुरङ्गै मानम् (राजद्वारम्) that was as though in waves with horses त्रे वृत्तै returning after being sent From प्रेषितैश्च to ँकपिलै (p 27 l 5) we have words qualifying क्रमेणकुलै. बहु मण्डनकै their mouths were

ornamented with rows of cowries (वराटिका) as though they (cowries) were rows of numerical figures in counting the distance of many *yojanas* they had travelled तार च्छेदै that looked as though they were patches (छेद) of evening light marked with stars The white cowries on the mouths of the camels looked like stars and their tawny skins like the yellow glow of sunlight in the evening अरुण लेवै that, having their ears ornamented with red chowries, looked as though they were fields of red rice covered with red lotuses The अरुण चामरिका looked like red chowrie and the tawny skin like a field of red rice 'क्षेत्रं वैदेयशालेयं त्रीहिशाख्युद्भवोचितम्' इत्यमर 'त्रीहिशाख्यो-र्दक्' पा ५ २. २ (शालीना भवन क्षेत्रम् । दक्) अनव शतै having strings of charming golden bells tinkling incessantly, they seemed to be groves of old *ka.anja* trees with hundreds of dry pods of seed rattling on them बुरुसुक्क a small bell (Marathi बुरुर) For करञ्जबीज see text p 221 20 अब जटालै that were full of beautiful (चित्र) tufts of woollier threads of five colours, dangling near their ears The next clause is अन्यत्र आतपत्राण्डै श्वेतायमानम् (1 13) शर तनुभि (umbrellas) that were white like milk freshly flowing, as though they were autumnal clouds Autumnal clouds are white when a mass of water (पय पटल) drops from them कल्प मण्डलै the circular shadow of which was annihilated by the light (आलोक) due to a mass of pearls (which encircled the umbrellas), as though they were trees of paradise A कल्पपादप yields whatever one desires and so it may yield pearls नारा .. पक्षे had jewels (emeralds) sticking to them, as though they (आतपत्र) were the lotuses in the navel of Vishnu पुण्डरीक and the umbrellas are white The lotus in Vishnu's navel may touch the wings of गरुड who is the वाहन of विष्णु आश्विष्ठा गरुडपक्षा येसु गरुडपक्ष is a kind of gem, otherwise called गारुत्मत 'गारुत्मत मरकतम्' इत्यमर क्षीरो दण्डै that had brilliant and large rods of coral, as though they were regions (उद्देश) of the milky ocean The umbrellas were white like milk Coral is found in the sea शेष सुण्डै that had large (रक्षित) rubies sparkling on them, as though they were the board like (१८ broad) hoods of शेष It was supposed that serpents had red gems in their hoods शेष has a 1000 hoods and is as white as the umbrellas श्वेत . सेविने त् that were resorted to by swanlike kings, as though they were the islands of the heavenly Ganges

Swans (राजहम) resort to the celestial Ganges अग्नि तपम् overpowering the season of summer, laughing at the splendour (or heat) of the sun, and drinking up the light of the sun. The umbrellas did not allow the heat to be felt. चन्द्र जनयद्भि in the shade of the umbrellas people felt as cool as in moonlight. There is an apparent विरोध viz how can जीवलोक be turned into चन्द्रलोक? कुमुद कुर्वद्भि the (white) umbrellas made the season full of white lotuses. The umbrellas look like कुमुदम्. There is विरोध in saying that umbrellas turned the season (it was ग्रीष्म then) into कुमुदमयकाल (i.e. the season of शरद्). There is another विरोध काल means 'dark' What is कुमुदमय (and so white) cannot be dark. There is विरोध between ज्योत्स्ना and वामर, फेन and sky (there can be no foam in the sky) अकाल सृजद्भि—the white umbrellas in the day looked like moonlight. कौमुदी means 'the full moon day in आश्विन' It was ग्रीष्म then and so the poet uses the word अकाल उप श्रियम् laughing at the glory of Indra शतक्रतो इय शतक्रतवी खण्ड-म् Mass श्वेतायमानैः resembling conch shell. The reading श्वेतदी-पायमानम् is better than श्वेतायमानम्. The royal gate seemed on account of the numerous white umbrellas to be like श्वेतद्वीप (where everything is white). For a description of it see शाब्जिर्ण chap 336 'क्षीरोदधेर्वोत्तरतो हि द्वीप श्वेत स नाम्ना प्रथितो विशाल ॥ 8 श्वेता पुमासो गतसर्वपापा' 10. The next clause is क्षण दौलयायमानम् (117) क्षण भुवनम् that (chowries) as though seemed to steal away the world, the eight regions of which were seen for a moment and then lost to view. क्षणदृष्टनष्टानि (क्षणदृष्टानि पञ्चाक्षरानि) अष्टविंशत्युक्तानि यस्य. The idea is—thousands of chowries were waved to and fro. So the people could see the regions beyond where they were standing between one waving of the chowries and another. That interval being very short, the author says that the worlds disappeared from view after being seen for a moment. आक्षेप कारयद्भि—the idea is—when the chowries were uplifted (उत्क्षेप) they shaded the sun from view and so caused darkness (i.e. the day went away), when the were lowered down (आक्षेप), the sun again came into view (i.e. the day came). The poet fancies that the day was as if placed on a swing by the chowries and was made to come near and then go away as a person sitting on a swing does. Mark they two accusatives दिन and गतानि दिन गतायतानि करोति (primitive sense of कृ), दिनेन दिन वा गतानि कारयन्ति चासराणि (causal) 'इहो-

रन्वतरस्यान्' पा 1 4 53 (the subject of हृ and कृ in the primitive sense is put in the instrumental or accusative in the causal) उत्सारयद्भि has been omitted by oversight after कारयद्भि उत्सा स्थितिम् that as though drove away the rule of *Kali* rendered dark (काली) by the stain of the contact of bad kings *Kalyuga* had set in long before हर्ष began to rule Bad kings ruled in *Kali* Everything that is evil and sinful is represented as dark *Kali's* rule must be dark with the misdeeds of bad kings The white चामर as though removed this darkness कालेय is derived from कलि with the affix ढक् विकचै विशदै (bright) काशवनै पाण्डुरा दिश यस्मिन् (*adv* of 'समयम्') विकच पादयद्भि — The white काश flowers are seen in शरद् The white chowries resemble काश and so are fancied as bringing about autumn विसर्गं भवद्भि —chowries are white like lotus fibres and are waved in the air So the poet fancies that chowries made the sky विसर्गं शशिकरवत् शुचीना (pure, bright) हस शङ्खै that (राजद्वार) seemed like a flock of *Hamsas* with the conchshells in the ears of elephants Both हस and शङ्ख are white Rings of conchshell were suspended from the ears of elephants for ornamentation or as auspicious This explanation of करिकर्णशङ्ख will do in 'अन्त स्फुरता मत्तमदनकरिकर्णशङ्खायमानेन प्रतिमेन्दुना' (text p 17 ll. 16-17) See below अनवरतमवतसशङ्खै &c (text p 29 l 30) कल्प काभि —the कदलिकाः (banners, plantain trees) were so many that there seemed to be a forest of कल्पलताः माणिक्य पद्मे —the umbrellas of peacock's feathers looked like a forest of ruby trees (on account of the reddish tinge of the eyes) मन्दा क्षौमे —the white and flowing silken dresses looked like the stream of the Ganges and the white linen dresses like the milky ocean कद यूक्षै —emeralds are green like plantain trees जन्य तपे that seemed to create as though a second day by the (rosy) morning hues of rubies It was afternoon when बाण saw the राजद्वार The red light shed by the rubies there was like बालातप and hence there seemed to be morning in the afternoon ज्येष्ठमानं अन्यदिवसं यस्मिन् उत्पद्यमानं अपरं अम्बरं (आकाशं) यस्मिन् उत्पद्य पटलैः —Sapphires are blue like the sky आरभ्यमाणा अपूर्वा निशा यस्मिन् The dark महानील stones produced the appearance of night in the day, hence the author uses the word अपूर्व स्यन्दमानं अनेककालिन्दीसहस्रं यस्मिन् The *Jumna* is dark like गरुडमणि See गन्धपक्ष above (text p 27, l 7) अङ्गा, रश्मिभि with the rays of topaz it seemed to be full of charcoal

The blue topaz would look like charcoal If it was reddish, then it would look like a live piece of coal or like Mars (अङ्गारक). The next sentence is कैश्चि शत्रुमहासामन्तै समन्तादासेव्यमानम् (1 34) कैश्चि विशङ्गि some did not get admission, hung down their heads (on that account) and seemed, under the guise (निम्न) of the image of faces reflected in the nails of their feet, to enter their own bodies through shame 'निमस्तु कथितो व्याजे पुलङ्ग-सदृशे त्रिपु' मेदिनी As they hung down their faces, the latter were reflected in the bright toe nails The poet fancies that through shame they entered their own bodies in the shape of reflections कैश्चि रयङ्गि under the guise (व्याज) of the pencil of the rays of the nails of their hands that were scattered about, some (kings) seemed to hand over chowries for service to the earth which they scratched with their fingers To scratch the earth is inauspicious The vanquished kings, being deeply engrossed in sad thoughts and having nothing to do, drew lines on the ground with their nails The rays of the bright nails resemble chowries The poet fancies that chowries were handed over to the earth (poetically represented as the queen of a king) that the latter might thereafter serve king Harsha with the chowrie 'रेषानिर्माणमुर्व्यां च्छदतुणलवन पादयोश्चाप्यपूजा दन्तानामप्यशौच वसनमलिनता रुक्षता मूर्धजानाम् । सन्ध्यायुग्मे च निद्रा विवसन-शयन भ्रासहास्यातिरेक स्वाङ्गे वाच च पुसा निधनमुपनयेत्केशवस्यापि लक्ष्मीम् ॥'. उर स्थले दोलायमान इन्द्रनीलतरलप्रभापट्ट येषाम् तरल is the central gem in a necklace 'तरलो हारमध्यग' इत्यमर कैश्चि पट्टै—the rays of the blue sapphire resemble a sword blade The poet fancies that the kings had suspended from their necks swords (instead of carrying them in their hands) in order to propitiate their lord (हर्ष) तरल (=चञ्चल) suggests that the swords flashed like sapphires कैश्चि श्मश्रुमिरिव—the bees hovering round their faces are fancied to be the beard allowed to grow through grief at the loss of their kingdoms One who is in mourning for the death of a relative does not shave himself शेखरे (chaplet) उड्डीयमान मधुपमण्डल येषाम् मयेन पलायमान मौलि (crown of the head) येषाम् The bees on the white chaplet are fancied to be their heads (with the dark hair growing on them) running away for fear of having to submit to the humiliation of bowing at Harsha's feet अविद्यमान (हर्षात्) अन्यत् शरण येषाम् that have no protector other than हर्ष. Another sense is (अविद्यमान अन्यस्मात् शरण रक्षण येषाम्) 'who are not protected by any one else', with

this latter sense we have to construe संमानितैरिव—they were as though honoured because they did not require another to protect them 'शरण रक्षणे गेहे वधरक्षकयोरपि' हेमचन्द्र अन्तरान्तरा from time to time निष्पतताम् coming out आन्तर पृच्छन्ति that ceaselessly (अश्रान्त) asked again and again the servants that accompanied inner doorkeepers after whose track ran thousands of suppliants अथ भविष्यति will it be to-day ? युक्त आस्थान यसिन् युक्ता कक्ष्याम् will the emperor grant an interview after sitting in the audience hall ? Will he come out into the outer court ? युक्त आस्थान यथा स्यात्तथा or युक्त आस्थान यसिन् We may take 'अथ स्थान' as one sentence and translate 'will there be an audience hall (i.e. will he hold his court) after taking his dinner ?' If we read युक्त्वास्थाने, the meaning is 'will he, after taking his dinner, grant an interview in the audience hall ?' The king was to enter the hall of justice after taking his dinner 'युक्त्वा विहरेच्चैव क्षीभिरन्त-पुरे सह । विहृत्य तु यथाकालं पुनः कार्याणि चिन्तयेत् ॥' मनु VII 221 आसेव्यमानम्—qualifies राजद्वारम् Connect महीपाले with अध्यास्यमानम् (occupied) प्रति कालम् that waited for the time when the emperor would be seen एका विष्टे sitting in a spot by themselves जैनै आर्हतै—we must understand the Bauddhas by जैनै as आर्हतैः follows जिन and अर्हत् are epithets that are applied to the founders of both Jainism and Buddhism by their followers But in the usage of Brahmanical writers आर्हत् stands for the system of महावीर (as in आर्हत्दर्शन in the सर्वदर्शनसंग्रह) So जैनै is equal to बौद्धै Compare 'न जिनस्यैवार्थैवादर्श्यानि दर्शनानि' below (text p 35 ll 25-26) पाशुपतै—The पाशुपतस are a sect of माहेश्वरस For a brief statement and refutation of the पाशुपत system see शारीरकभाष्य on वेदान्तसूत्र II 2 37 ff According to them शिव is called पशुपति (the lord of पशुs viz the जीवs) and is only the निमित्तकारण of the world पाराशरिभि—for the meaning, see above p 90 वर्णिभि—वर्णिन् means 'ब्रह्मचारिन्' (from वर्ण + इन्) 'वर्णिनो ब्रह्मचारिणः'—according to 'वर्णाद्ब्रह्मचारिणि' पा 5 2 134 For a longer list of the followers of various sects, see हर्ष 8th उ० 5th para सर्वदेशेषु जन्म येषाम् सर्वं दूतमण्डलै we know that ambassadors used to be sent to Indian courts by kings of Persia, Greece, Rome &c In the frescoes in the caves of Ajanta there is a representation of a Persian embassy सर्वं पत्नीनाम्—there were so many people of various tribes and nations that it seemed as though it was the place where the primeval sages created beings of various kinds For व्रजापतिः, see above p 18. It was these ten

प्रजापतिः that created everything. *Vide* मनु I 36-41 लोक रचित made, by gathering together the essence of the three worlds अकथनीय समृद्धिसम्भार यस्य The महाभारत is the biggest work in the Sanskrit language and yet a work of that vast extent would have fallen far short of adequately describing the glory of Harsha's gate कृत वेशम् the position of which was effected by a thousand कृतयुगः. Various meanings are possible The royal gate was so gorgeous that it would seem to an observer to have been the work of long ages Or the royal gate conveyed an atmosphere of so much purity and righteousness that as though a thousand कृतयुगः had combined to form it For कृतयुगः as an era of unmixed virtue, *vide* p 45 स्वर्गाणां अर्बुदैः अर्बुदः is equal to 10 कोटिः 'लक्षं च नियुतं चैव कोटिर्बुदमेव च । शृन्द स्वर्वा निस्वर्वश्च शङ्खपद्मौ च सागरः । अन्य मध्य परार्थं च दशवृद्धया यथाक्रमम् ॥' विहित रामणीयक यस्य राज ग्रहः that was surrounded or resorted to (*lit* accepted) by crores of royal glories

P 28 ll. 8-13 अभव प्राविशत् जान विषय यस्मिन् इयत् प्रमाण यस्य (*adj* of °जात) of this (vast) extent प्रजासृजां of those (प्रजापतिः) that created beings महा क्षयः how is it that the great elements were not exhausted (in creating these numerous beings)? महाभूतः are the five gross elements *viz* पृथिवी, अप्, तेज, वायु and आकाश, from which the bodies of all beings are created परिच्छेदः limit The idea is that in creating so many beings, the furthest limit of the number of atoms must have been reached and exhausted विच्छेदः is a better reading, but is probably an emendation परमाणूनां परिच्छेदः is more in accordance with the style of Bāṇa who cares for अनुप्रास more than for anything else व्युपरमः cessation, end आकृतिः the exhaustion of all forms. पुण्यभागी (refers to बाणः)—because he was soon to be ushered into the presence of the glorious हर्ष तम् = बाणम् अप्रतिहत without being obstructed

P 28 ll. 14-30 अथ स भ्यन्तरम् The first sentence is अथ स मुहूर्तादिव पुरुषेणानुगम्यमानः निर्गल्य अबोचत् स = मेखलकः The instrumentals from प्राञ्जना qualify पुरुषेण कर्णिकारवत् गौरेण वीप्रकेन (विमलेन) कञ्चुकेन छत्रं वपुः यस्य समुल्लेन whose waist (अवलम्बः) was small, being bound by a belt (शस्तः) that was studded (बन्धुरः) with ornaments of flashing rubies पदकः metal plate studded with stones उपदकबन्धेन बन्धुरः शस्तः तस्य बन्धेन कुशः अवलम्बः यस्य In the lexicons the meaning assigned to शस्तः is 'finger-guard'

‘अङ्गुलिर्न शस्तक च तथा चाहुग्रक्षकम्’ But that meaning will not do here If we read वस्तबन्ध, the meaning is ‘by a strap of goat skin’
 •शिलायन् विशाल वक्ष यस्य हरस्य (शिवस्य) वृष तस्य ककुद (hump) तस्य
 कूटो (राशि) तद्वत् विकट (formidable) असतट He was fair and
 formidable like हरवृष उरमा विभ्रता wearing on his chest a
 necklace as though it (हार) were a rope to restrain the tribe of
 deer in the form of restless organs of sense हृषीक=इन्द्रियम् इति
 समानेन—the jewelled rings in his ear are fancied to be the sun
 and the moon brought there to inquire of them whether there
 existed any one in their families equal to हर्ष वह किरणै for
 whom room was as though made by the rays of the sun out of
 regard for his (पुरुष’s) position, the rays being eclipsed (ह
 pulled away) by the flowing (वहद्) stream (वेणिका) of the
 beauty of his face विसर = समूह When there is a crowd and
 a way has to be made for a great man, people have to be dis-
 gged out (आक्षिप्यमाण) The bright lustre of his face surpassed
 the sun’s rays प्रसादेन लब्धया obtained through the favour of his
 master (with •मालिकया), serene (with दृष्ट्या) लब्ध प्रसाद (serenity)
 यया सा लब्धप्रसादा or प्रसादलब्धा, according to ‘वाहिताभ्यादिपु’ पा 2 2
 37 (आहिताग्निः । अभ्याहितः) आहिताग्निः is an आकृतिगण (illustrative
 list only and not exhaustive) मुण्डमालिका a chaplet नैटु हता
 bearing on his bent head a white turban as if it (turban)
 were courtesy itself, though he occupied a position that
 was the centre (अधिष्ठान) of sternness As the chief of
 all doorkeepers his position required him to be stern in
 keeping discipline, yet he was courteous and had bent his
 head when approaching Bāna C and T translate lifting his
 white turban as a token of respect’ This is quite wrong
 No one in India would lift his turban as a token of respect
 The learned authors are misled by western notions वागेन goes
 with •लयेन and •त्सर with कृपाणम्, which latter is the object of
 कलयता स्थूलमुक्ताफलानां छुरणेन (inlaying) दन्तुर (uneven, jagged)
 त्मरु (handle) यस्य कलयता (goes with पुरुषेण) holding ‘त्सरः
 खड्गदिमुद्यो स्यात्’ इत्यमर इतरे धारयता holding in the other (• c.
 right) hand a polished (उन्मुष्टा) golden staff, as though it
 (staff) were a streak of lightning without its unsteadiness.
 अपनीता तरलता यस्या For शातकौम्भ see above p 54 ताहिती is
 from तद्धि अप रलता (with वेत्तयष्टिम्) also means ‘that prevents
 wanton actions’ (of the crowd at the door) अपनीता तरलता
 यया अनन्तर = मुख्य. चक्षुष्य = प्रिय See above p 75. द्वारे नियुक्तः

दौवारिकः समं वेशी let your honour (Bāna) who is intent on welfare treat him with befitting behaviour प्रतिपत्ति respectful behaviour, course of conduct कल्याणे अभिनिवेश अस्य ०शिन् The word means the same thing as कल्याणिन् Compare 'आलोकयत् तावत्कल्याणाभिनिवेशी लक्ष्मीमेव प्रथमाम्' का० p 104 of P, 'एतत्प्रायेण कल्याणामिनिवेशिनं श्रुतिविषयमापतितमेव' का० p 136 (P) आगच्छत—the plural shows the respect he paid to बाण एव ग्राह्य worthy to be thus favoured

P 28 l 31—P 29 l 25 अथ इति The first sentence is अथ तुरङ्गैः आरचिता मन्दुरा विलोकयन् (l 14) अव्यक्त इमविषयागारमपश्यत् (l 19) वनायुजैः born in the country of वनायु The words in the instrumental from वनायुजैः qualify तुरङ्गैः below (l 14) From वनायुजैः to पारसीकैः we have the breeds of horses from various countries हलायुध and विश्व gave वनायुज and पारसीक is synonyms But that will not do here as पारसीक follows आरट्ट—'पञ्च नद्यो बहन्त्येता यत्र निःसृत्य पर्वतात् । आरट्टा नाम बाहीका न तेष्वायौ द्वयह वसेत् ॥' The country of कम्बोज was beyond the Hindookush mountains (probably eastern Persia) and was known in very ancient times It produced one of the best breeds of horses See रघु० IV 69-70 यास्क refers to the country 'श्वतिर्गतितर्मा कम्बोजेष्वेव भाष्यते विकारमस्यायेषु भाष्यते श्व इति' निरुक्त See पाणिनि IV 1 75 पारसीक is Persia From शौणैः, we have horses of various colours ति वै dappled like partridges In this para, the author shows his familiarity with शालिहोत्र, the science of horses पञ्चभद्र—horse having on the head and four hoofs five auspicious marks According to स०, it is a horse whose face together with the head and four hoofs is white 'सिताश्व यस्य बाजिनः शफा समस्तकं मुखं स पञ्चभद्र-नामको नृपस्य राज्यसौख्यदः ।' 'पञ्चभद्रस्तु हृत्पृष्ठमुखपाशेषु पुष्पितः' हेमचन्द्र On मल्लिकाक्षैः, स० says "शुक्लपर्यन्ते असिततारके नयने येषां ते मल्लिकाक्षाः । उक्तं च 'पृथुस्त्रिगुणा समा चैव मल्लिकाकुसुमप्रभा । राजी यस्य तु पर्थन्ते परिक्षिप्ये तु लोचने । स ह्यथो मल्लिकाक्षस्तु दृष्टिपर्थन्ततारकः ॥' इति " They are horses on the corners of whose eyes there are spots of white hair कृत्तिकापिञ्जरैः—स० 'तारकाकदम्बकरूपानेकविन्दुक-रूपापितृत्वचः'—horses the coat of which is marked with numerous starlike spots कृत्तिका is a cluster of six stars आयत (long) निर्मास मुखं येषाम् अनुत्कट (हृत्) कर्णकोश येषाम् सुवृत्त (well rounded) शृङ्गण (soft or delicate) सुषटित (well proportioned) घण्टिकाबन्ध येषाम् घण्टिकाबन्ध—that part of the neck where bells are tied The com says "शिरसो ग्रीवायाश्च यन्मध्यं स घण्टिकाबन्धः यो निगाह इत्युच्यते । तस्य सुवृत्तादि शस्यते । यदाह 'ग्रीवाशिरोन्तर-

शिष्टो दीर्घवृत्तः समाहित । नोदृतो नार्धितो नातिदुर्नाहोऽतिविधानत । सुदिग्धेनप-
दिग्धश्च निगालो गदित शुभ ॥ इति" यूपानुपूर्व्या वक्त्रा आयता उदम्रा ग्रीवा येषाम्
with curved, long and up-turned necks resembling a sacrificial
post in their contour आनुपूर्वी order, regular succession of parts
पूर्वानुक्रमेण अनुपूर्वं तस्य भाव आनुपूर्वी or अपूर्वम् उपचयेन श्वयन्त स्कन्धस-
न्धय येषाम् whose shoulder joints were stout (swelling) on
account of the accumulation (of flesh) निर्मुञ्च (projecting,
convex) उर स्थल येषाम् The com says 'स्थूलास्थि महदच्छिद्रं पृथुलं यच्च
निर्वलि । उर ईदृक्प्रशसन्ति स्थूलकोडं महत्तरम् ॥' अस्थूला. (not thick)
slender प्रगुणा (straight) प्रसृत (legs) येषाम् लोहपीठवत् कठिन
खुरमण्डल येषाम् अति. वारवङ्गि that had bellies round and is
though without entrails through fear of them being broken
through great speed अनिमित्ताणि अन्नाणि येषु. अन्नाणि suggests the
idea of interstices or ups and downs What is वृत्त (well
rounded) cannot have ups and downs उद्यन्त्या (large) द्रोण्या
विभज्यमाना पृथुजघन येषाम् whose broad flanks were divided
by a large depression द्रोणी is a feature of beauty in a
horse It is a depression on the chest, back and flanks
of a horse The com quotes 'पृष्ठोर कटिपार्श्वस्य मांसोत्कर्षणनिर्मिता ।
द्रोणिकेति प्रशसन्ति शोभा वाजिनि पचमी ॥' जगती पल्लवै whose leaf-
like tails rolled on the ground (जगती) C and T translate
'with the hairs like new shoots swaying about in the wind'
कथं यज्जितै that were restrained with difficulty by the numerous
firm ropes fixed (in the earth) on both sides The ropes held
their necks If we read भूमिपाशः, then the meaning is 'ropes
in the ground firmly fixed &c' We then expect the order
to be भूमिनिरवात &c आय माणै although already long enough,
they (horses) seemed to be longer still as one of their hinder
legs was stretched because it was tied with a rope पाशबन्ध is
Marathi पावबन्द बहुगुणेन सूत्रेण ग्रथित ग्रीवागण्डक येषाम् the neck-
ornament of which was suspended with a cord of many strings
आमीलिते (closed) लोचने येषाम् दूर्वा चालयद्भि that kept moving
their limbs that were itching, the skin of which twitched,
that were held between the teeth and then let go, that were
spotted with bits of foam darkened by Dürvā juice दशनैः
आदौ गृहीता पश्चात् मुक्ता फरफरिता पुन पुन ईषत्कम्पिता त्वक् येषाम्
When their limbs had itched, the skin twitched and they held
the itching skin between their teeth to ease the itching sensation.
This caused the foam, and the juice of the Dürvās they were
grazing upon to stick to their bodies. 'प्रतीकोऽवयवेऽपि स्यात्' मेदिनी

Cand T take the word as meaning 'mouths' But we cannot then construe ०मुक्तान् with प्रतीकान्, as mouths cannot be bitten by teeth. सालस वलित बालधि (पुच्छ) वै that lazily moved their tails बाला धीयन्ते अस्मिन् इति बालधि (बालधि also) एक वनाधं half of whose flanks was drooping (स्रस्त) and relaxed as they rested on one hoof निद्र यद्भि that seemed to ponder when they slept स्रलित यमानै that emitted low rumbling neighing when they stumbled ताडिता खुरधरणी तस्या रणितेन मुखर शिखर येषा ते ०शिखरा खुरा तै लिखित क्षमातल वै खुरधरणी is a wooden foot-rest The object may be to allow the urine to pass through a hole in the foot-rest into a gutter underneath over which the plank is placed प्रकीर्षमाणा यवसमासा तेषु रस (liking) तेन or तस्मात् मत्सर तेन उद्भूत क्षोभ येषाम् When fodder was scattered before other horses, they became enraged and jealous प्रकुपिता चण्डा चण्डाला (अश्वपाला) तेषां हुक्कुरै (threatening words) कातरतरा तरला तारका (pupils) येषाम् कुक्कुम लक्ष्यमाणैः As their bodies were yellowish red because saffron was rubbed over them, they seemed to have always near them the lustration fires Both कुक्कुम and fire are red For नीराजन, see above p 34 उपरिवितत वितान (canopy) येषाम् पुर पूजित अभिमतदैवत येषाम् The अभिमतदैवत according to the com is गोविन्द आरचितं filled मन्दुरा stable 'बाजिशाला तु मन्दुरा' इत्यमर हस्तवामेन to the left of his hand अत्युच्च कुर्वणम्—this and the following clauses qualify ०गारम् अत्युच्चं—which, on account of its great height, as though left the sky no room The elephant stable was very high and crowded the whole sky कदली plantain tree, banner परिवृता पर्यन्ता यस्य the outskirts of which were surrounded सर्वैः पूर्यमाणम् that was filled on all sides with streams (स्रुति) of ichor full of bees, as though with rivers आशा न्द्रिय that filled the nostrils with the odour, as though of blooming Bakula trees, spreading in all directions The odour of the ichor of the best elephants was said to be like that of Bakula Separate विकसताम् + आमोदेन The com says "तदुक्तम् । 'मालतीमुक्तपुन्नागवकुलोपमसौरभम् । दान पि(मि)ष्टान्मुसदृश मुञ्चच्छेत् तु शीतलम् ॥" दूरादव्यक्तम् not quite distinct owing to distance इभ गारम् a stable where elephants were housed 'धिषण्यं स्थाने गृहे' इत्यमर . अत्र करोति—the elephant—stable looked from a distance like a palace So बाण asked this question, औपवाह —'राजवाह्यः सौपदाः सन्नाह्य समरोचित' क्षीरस्वामी—a king's elephant meant for riding only (and not for fighting) जात्यन्तरिभः आत्मा his very soul

separated from him by another species. The king's soul was in a human body, while in दर्पशात it was in an elephantine body. दर्पशात—literally means 'one who destroys the pride' (of other elephants). दर्पं शातयति इति. C and T strangely enough explain it as 'keen (or perhaps attenuated and lacking) in pride'. श्रूयते—I have only *heard*, but never seen. यथे. न्दमेव. If it be so (i.e. if दर्पशात is housed here) and if there be no objection (in seeing it), then I shall first of all see the great elephant अतिपरवान् overcome.

P 291 20—P 311 22 गत्वा च पश्यत्. The principal sentence is गत्वा च दूरादेव दर्पशातमपश्यत् गम्भीरं गर्जितैः—by the deep sounds issuing from his throat कल low, sweet गम्भीर . हलम्—the idea is —The big elephant trumpeted in deep grunts (as is usual with these animals), that sound resembled the rumbling of a cloud. So the चातक and the peacock welcomed the sound (thinking that a cloud was near) with vociferous notes. A चातक was supposed not to be able to drink the water flowing on the earth, it had to rest content with a few drops from the clouds falling direct into its mouth. Hence the word वियति with चातककदम्बकैः and भुवि with peacocks (नीलकण्ठ). Compare 'चातका इव तुष्पावन्तो न शक्यन्ते ग्रही-
तुमकुलीना' हर्ष. 4th 30. See for peacocks dancing when it thunders, p 63 क्रियमाणं कल. कोलाहलं यस्य. This and the following words in the accusative singular qualify दर्पशात below. विकचानि कदम्बानि सवदन्ति (resembling) इति संवादी मद- सुरा इव तस्याः सौगन्धेन भरितं भुवनं येन कायं कालम् that seemed as though he were the premature season of clouds wearing an embodied form. Both the elephant and clouds are dark. In the season of clouds (rains) one sees चातक, peacocks dancing and the कदम्ब tree putting forth buds. Therefore the elephant (whose ichor resembled the odour of *Kadamba* buds) is fancied to be the season of clouds incarnate. It was then the middle of ग्रीष्म and not वर्षा. So the word अकाल is put in अविरलं त्सृजन्तम् leaving (about to leave) the fourth stage of life that had reached its perfection by his skin being marked with spots brown like thick drops of honey as though it were a lake अभ्यवगाढात् full developed (with दशाम्), deep (with सरसीम्) अविरलमधुविन्दुवद् पिङ्गलानि पद्मजालकानि सञ्जातानि अस्या इति पद्मजालकिताम् (with दशाम्). *Vide* notes on तारकितं p 42 पद्मजालकम्—marks of reddish spots on the elephant's skin 'पद्मकं विन्दुजालकम्' इत्यमरः (पद्मप्रतिकृति

रक्तवात्पद्मकम् तारुण्ये हि हस्तिनां देहे रक्तविन्दव स्तु । क्षीर०) 'चतुर्थ्यामवगाढायां
 लेखाविन्दुभिराचित' स० ०विन्दुभि पिङ्गलानि पद्मानि (कमलानि) तै जालकि-
 ताम् (with सरसीम्) There is brown honey in lotuses सरसीम्—
 'दक्षिणापथे हि महान्ति सरांसि सरस्य इत्युच्यन्ते' महाभाष्य (Kielhorn Vol I
 p 73) चतुर्थीदशा means 'the age between 30 and 40', compare
 कौटिल्य's अर्थशास्त्र 'That which is seven अरुत्ति in height, nine
 in length, ten in circumference and is 40 years old is the
 best' (translation p 207). आमन्द्र कर्णताल एव दुन्दुभिध्वनि येषु (*adj*
 of शृङ्गे) अन गायन्तम् that chanted (the tune suited to) the
 beginning of his auspicious entrance into the fifth stage with
 the conch shell ornaments on his ears that were blended
 with the low drum-like rumbling of the flapping of his ears
 For शृङ्गे on elephant's ears, see above text p 27 l 18 At
 an auspicious ceremony such as the first entrance in a new
 house, there is the music of drums (दुन्दुभि) and conches may be
 blown पञ्चमी stands for पञ्चमीदशा अविरतचलने चित्रा (charming)
 त्रिपदी एव ललित (fine) लास्य (dancing) तस्य लयै (harmony)
 त्रिपदी standing on three legs, while one is lifted up This is
 a characteristic action with the elephant 'गानमेययोरन्यूनाधिक्ये
 श्रिता लयो द्रतादः बाचादीनामन्योन्य समत्वमिति यावत्' क्षीरस्वामी The
 elephant moved incessantly and he rested his body on three
 legs So he seemed to be engaged in dancing and there
 was a certain rhythmical method in his movements दोलायमान
 दीर्घदेहस्य आभोग (expanse) यस्य स ०भोगः तस्य भाव ०भोगता तया
 मेदिनी यमानम्—the idea is —by his incessantly standing on three
 legs, he seemed to be lessening his weight on the earth for
 fear of (otherwise) breaking it (विदलन) His incessant move-
 ments to and fro looked like rubbing the itching body against
 the quarters Buffaloes and elephants may rub their bodies
 against walls लवयन्तम् *pr p* of लवयति denominative verb from
 लवु आहव fight उदस्तहस्ततया because he threw up his trunk (into
 space) उदस्त *past p p* of अस् to throw with उद् There are eight
 guardian elephants of the eight quarters 'परावत पुण्डरीको वामन
 कुमुदीजन । पुण्डरन्त मार्वौम सुप्रतीकश्च दिग्गजा ॥' इत्यमर हे with आ
 in the sense of 'to challenge to a fight' takes the आत्मनेपद only
 'स्पर्धायामाह' पा 1 3 31 (कृष्णश्चाणूमाह्वयते) करपत्रम् saw (Marathi
 करवत), saw-like trunk (कर पत्रमिव) स्थूला निशिता दन्ता, यस्य
 A saw has teeth and cleaves pillars (स्तम्भ) स्थूलौ निशितौ दन्तौ
 वसिन् (with trunk) He moved his trunk armed with sharp
 tusks and seemed to cleave the world (ब्रह्मस्तम्भ) See above

p 102 for ब्रह्मस्तम्भ अमा मानम् he seemed to desire to go out, as though the world could not contain him His incessant movements and large body give rise to this conceit The next clause is सवत नन्दम्, the chief portion of which is सर्वत लेशिकै आधोरणै च आधीय नन्दम्—to whom delight was caused by riders (लेशिक) and keepers (आधोरण) who treated him with remedies (उपचार) appropriate to summer आधीयमान समयसमुपचितोपचारे आनन्द यस्मिन् 'आधोरणा हस्तिपका' इत्यमर सरस वनैरिव by riders who tossed (over the elephants) creepers full of juice and sprouts and who seemed as though they were forests gathered together through long familiarity In forests also there are dancing creepers full of juice &c The elephant roamed in forests which as though came there in crowds (उपचित) to alleviate his torment If we read वनै, the words चिर. चितै cannot be well-explained, clouds also cause creepers to dance when they pour water over them विक्षिप्त धोरणै keepers that threw water mixed with juicy moss and bundles (विसर) of lotus stalks (on them) looked like lakes In lakes also there are waters, moss and lotus stalks The chief words in the next clause are अपि च अतिस्ववीयसा ऽदण्डेन अर्गलयन्तमिव सकल ककुमा चक्रवालम्—and who seemed to chain the circle of the quarters by his very stout bolt-like trunk स्ववीयम् comparative of स्थूल प्रति क्षिप्तेन (adj. of ऽदण्डेन) that was tossed aloft as though he smelt (lit took the wind) the ishor of some rival elephants प्रतिगजदानपवनस्य आदानेन दूरक्षित तेन अनेक दरेण which was wavy with small lines of wrinkles (वलि) round it as though with marks (līnes) to reckon his victories in many battles Ignorant persons reckon by drawing lines on the earth or wall &c The wrinkles on the trunk are fancied to be such lines Compare 'गुह्योजन-गमनगणनसख्याक्षरावलीमिरिव' &c (text p 27 l 1) कुलञ्जैः समुद्रा द्वीपा काननानि च तै सह (बहुव्रीहि)—adj of चक्रवालम् For the कुलपर्वतः, see above p 76, for the seven seas p 32 and the seven continents p 3 एक and अपर qualify दन्तकाण्डम् करा पल्लवमिव—When a plant is watered it puts forth पल्लवः. The leaves of the कदली held in the trunk seemed to be the पल्लवः of his tusk, the tusk being watered by the juice oozing from the कदली stem करान्तरे अर्पितेन उद्गतानि पलाशानि यस्य मुक्ता पल्लवा येन It is not correct to understand मुक्तपल्लव as 'a shooting twig of pearls.' In that case मुक्तपल्लव cannot be properly dissolved and the उत्प्रेक्षा is not properly worked out अपर दन्तकाण्ड—From the other tusk

hung down lotus fibres, which resembled रोमाञ्च due to his great zest for fighting 'विसर्पन्त्वा कान्त्वा'—these words are to be connected with वमन्त, अर्पयन्त, ० हसन्त and कल्पयन्तम् सर वमन्तम्—His tusks were very white कुसुद also are white When the brilliance of the tusks spread all round, the poet fancies that he vomitted the कुसुद bed that he had eaten when he sported in the lakes On the use of वान्त in poetry, *rule* p 50 निज पयन्तम्—the brilliance of tusks spreading in the world is fancied to be his fame (which is white) spreading in all directions कु. हसन्तम्—he seemed to laugh at lions that were naughty (दुर्ललित) because they had broken down some wretched worms of elephants शस is white कल्प कल्पयन्तम् he seemed to make for himself a silken veil manufactured from the heavenly tree The brilliance of his tusks spreading round his face looked like a fine white silken veil हस्त लक्ष्यमाणेन which (palate) was seen when he gracefully lifted up his trunk रक्ता वर्पन्तम् when he showed his red palate, he seemed to vomit the red lotuses he had devoured His तालु was red like रक्ताञ्जु and fresh किसलय A red तालु showed an excellent elephant and so did a brown (पिङ्गल) eye Compare बृहत्संहिता 'ताम्रोष्ठ-तालुवदना' 67 6 चूत विसृजन्तम्—the plain idea is that the ichor flowing from his cheeks (करट.) was as fragrant as चूत, पारिजातक &c 'काकेभगण्डौ करटौ' इत्यमर अहनिश . पत्तीनाम् that seemed to bestow on the elephants all the forests by दानपट्टक, on which he gracefully placed his trunk, that were rubbed with a half-cut sugarcane reed, and that resounded with a swarm of bees विभ्रमेण (लीलया) कृता हस्तस्य शुण्डाया स्थितिः येषु अर्धखण्डित पुण्ड्रेषुकाण्ड तेन कण्डूयन तस्मिन् लिखितैः पुण्ड्र is a kind of very sweet red sugarcane. करिपत्तीनाम्—the genitive is used in the sense of the dative दानपट्टकै is used in two senses; (1) streams of ichor, (2) royal grants declaring a gift All the clauses have an application to royal grants विभ्रम स्थितिभि on which (royal copperplates or other edicts) the hand (royal signature) is gracefully (or hastily) made. Mark the use of the word हस्त in inscriptions as in 'स्वहस्तो मम &c' Intro p. XXIX footnote लिखितैः suggests that royal orders are written with a pen (लेखनी) of reed (resembling इक्षुकाण्ड) वाचालितै—royal grants are loudly read by the donees (who resemble bees that seek the दान) Take away the comma after क्रियमाणम्. अशिशिरी० qualifies शिर. अविरल ..दशावम्—the idea is.—As the

heat was intense, his high head was cooled with a garland made of pieces of ice His head on which the white pieces of ice were placed seemed to be covered with a पट्टबन्ध (fillet) studded with bright jewels The jewels resemble stars, as do the pieces of ice A पट्टबन्ध indicated authority *Vide* notes p 116 'बन्धुर तूजतानतम्' इत्यमर 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकै' इत्यमर. As there were no pearls, but only icy pieces, the author says विभ्रमन० &c आदौ स्थितानि (covered, concealed) पश्चात् अपावृतानि (opened, laid bare) दिङ्मुखानि यस्यां कर्णौ तारुवृन्ते (fans) इव As he flapped his large ears, he screened from view for sometime the worlds and then again allowed them to be seen Compare for a similar conceit 'क्षणदृष्टनष्टादिविद्युत्' &c (text p 27 l 13) कर्ण क्षीम् out of devotion to his master, he, as though fanned Royal glory resting on the couch of his tusks A lady resting on a couch of ivory (in summer) may be fanned by a servant The elephant is a symbol of लक्ष्मी Further the elephant helped the king to secure राजलक्ष्मी The flapping ears would fan his tusks आ गतेन (1) that descended in a well proportioned shape from the backbone (with बालधिना), that was handed down through a long family in succession (with चामरेण) A chowrie was one of the signs of royalty (आधिपत्यचिह्न) and may be handed down from father to son चलता waving (applies to both चामर and बालधि, वंश family, baek-bone आयत long On आयत-वंश०, स० remarks "आयतवंश, वक्रवंश, शरवंश, बालवंशश्चेति चत्वारो वंशा । तेषु बालवंश आयत एव शास्त्रकृतमभिप्रेत । तथा च 'यावत्पूरितपाशश्च वंशश्चापलता-कृति । शुभो ज्ञेयो मजेन्द्राणामायत कुरुते सुखम् ॥' इति तैत्तिरीयम् । आयताद्वंशात्तत्त्वमेण गोपुच्छवदाद्यत इति विग्रह । समानार्हो हि बालधि शोक करोति । यदुक्तम् 'वक्र स्थूल च ह्रस्व च पुच्छ कचविवर्जितम् । समानार्हं हि नागस्य भर्तुं शोककर स्मृतम् ॥' शीकर the spray from the elephant's trunk दिग्विजयपीता—he had drunk the waters of several rivers when he accompanied his master Harsha on the latter's दिग्विजय अवधानद्वन्द्वेन निरस्पन्दीकृता (made motionless) सकलावयवा येषु (ady of वलनानां) अन्य वलनानाम् of the twistings of his body when he heard the sound of the drum borne by other elephants क्षण शोचन्तम्—the idea is—When he heard the sound of drums on other elephants, he attentively listened for a moment and then again became restless and trumpeted A person, when insulted, heaves deep sighs The author fancies that the elephant trumpeted because it wanted to convey that it was insulted by there being other elephants

carrying drums and that it bewailed its own lot that it could not fight with those elephants आरो मुब्रन्तम्—the elephant scratched the ground and dropped ichor (मद) The poet fancies that the elephant did these actions through shame at the humiliation of having to bear on his back the riders (आरोहा) A person who feels ashamed scratches the ground and gives up pride (मद) अवज्ञया (आदौ) गृहीता (पश्चात्) मुक्ता कवला ते कुपिता आरोहा तेषां आरटनस्य अनुरोधेन in obedience to the shouts of the riders &c The riders shouted angrily when the elephant took up mouthfuls and then dropped them. मदस्य तन्त्रा (drowsiness) निमीलित. नेत्रत्रिभाग यथा स्वात्तथा अनादरात् unwillingly अवजग्धेभ्य (eaten) तमालपल्लवेभ्य स्तुत इयामल रस यस्मिन् (adj) of मुखेन) As the juice of तमाल leaves was dark, it resembled मद मुखेनापि—it is from the temples that ichor flows दल षेण he seemed as though splitting with pride It will be noticed that from these words up to सिञ्चन्तमिव सौभाग्येन, there are pairs of words, each of which begins with the same letter So the reading दलन्त is better than चलन्तम् श्व मदेन who breathed heavily as though through bravery (that finds no outlet), who swelled as though through pride मूर्च्छन्तम् also means 'fainting' मदेन through intoxication द्यु दानेन breaking through youth, flowing with ichor He was so full of youthful energy that it, not being contained within him, as though split him up बलन्तम् prancing माद्य त्साहेन he was as though intoxicated through arrogance and seemed to rise aloft through his energy ताम्य सौभाग्येन he gasped on account of his own brilliance, he smeared (everything) with his grace, he sprinkled (the world) with his loveliness Heat (तेजस्) makes one languid (ताम्यत्) स्निग्ध smooth, affectionate Smooth nails in elephants were highly thought of "उक्त च 'नखा स्निग्धा सिता शस्ता' इति" स० परस्व rough, unkind It will be noticed that the first words in each pair of clauses are contradictory as in स्निग्ध परस्व and गुरु सच्छिष्यम् गुरुम् large, teacher सच्छिष्य विनये a good disciple in modesty or discipline मृदु soft, affectionate दृढ hard, firm (in friendship) हस्त बन्धे short of neck दरिद्र slender, poverty-stricken सत दाने ceaselessly flowing with ichor, ceaselessly giving gifts बलभद्र is बलराज, the elder brother of कृष्ण मदलीलासु in pranks due to being in rut, pranks due to drink. भद्र is an elephant of the best type. Vide चाणक्य's अर्थशास्त्र II chap 31 for भद्र and मन्द्र elephants and बृहत्सं.

हिता 67 1 'मद्रो मन्द्रो मृगश्चेति विज्ञेया त्रिविधा गजा' बलराम was notorious for drinking See विष्णुपु० V 25 कुल तासु who was like a high-born wife in his obedient nature आयत्तता obedience, docility जिन क्षमासु a Jina in patience जिन may stand for Buddha or Mahāvīra, the founder of Jainism, both of whom laid emphasis on क्षमा वह्नि मोक्षेषु he was a very shower of fire, when he let loose his wrath ना पु (1) pulling out or lifting serpents, (2) in destroying elephants Garuda is the implacable foe of serpents दर्पशात destroyed his rivals in battle कलहकुतूहलेषु in his eagerness for quarrels (or fights) नारद—*vide* p 18 नारद is represented as always proceeding from heaven to earth and *vice versa* with some mission or news and as fond of quarrels Note the Marathi expression 'कळीचा नारद' He is therefore styled कलिप्रिय शुष्का स्कन्देषु—In the rains one expects अशनिपात But a thunderbolt when there is no rain (no cloud) is unexpected So दर्पशात made sudden (and hence terrific) attacks (अवस्कन्द) वाहिनीक्षोभेषु (1) in agitating rivers, (2) in terrifying armies. आहस्य विष यस्य स आशीविष सर्प दशनकर्मसु (1) in biting, (2) in using his tusks पाश द्रिषु (1) in drawing (sinners) with the noose in his hand, (2) in drawing with his charming trunk The word पाश at the end of compounds conveys the idea of 'beauty' as in केशपाश प्रशस्त हस्त हस्तपाश The god Varuna, who in the Rigveda is represented as ruling over the moral laws of the world, has a पाश as his weapon Compare 'उदुत्तम मुमुग्धि नो वि पाश मध्यम नृत । अवाधमानि जीवसे' ऋग्वेद I 25 21 यम वेद्येषु he is the net of Yama in entangling his enemies 'वायुरा मृगबन्धनी' इत्यमर . यम is represented as drawing the soul of a dying man with his पाश Compare सावित्र्युपाख्यान (वनपर्व 297 17) 'तत सत्यवत कायात्पाशबद्धं वशकर्म । अङ्गुष्ठमात्र पुरुष निश्चकर्ष यमो बलात् ॥' कालम् (1) dark, (2) time परिणतिषु (1) in butting with his tusks, (2) in maturity or old age Time makes one old or time brings to maturity one's actions The elephant was dark and butted with his tusks or the elephant meant death (destruction) when परिणत as he butted against anything परिणत when applied to an elephant has a technical sense 'तिर्यग्दन्तप्रहारस्तु गज परिणतो मतः' इलायुष quoted by मल्लिनाथ on शिशुपालवध 4 29 तीक्ष्णकर. सूर्य तस्य ग्रहेषु in eclipsing the Sun, तीक्ष्ण करेण ग्रहण तेषु in seizing forcibly with his trunk. लोहिताङ्ग the planet Mars (that is red in appearance) वक्रचारेषु (1) in crooked movements, (2) in retro-

grade motion The movements of the earth and the other planets round the sun give rise at times to an apparent retrograde motion This occurs very often in the case of Mars and therefore वक्र itself means 'Mars' When Mars is retrograde, it is an evil sign अलातचक्र a firebrand मण्डल ज्ञानेषु (1) in the knowledge of moving in a circle, (2) in the false knowledge of a circle of fire If a firebrand is quickly revolved round, it produces the appearance of a circle of fire The elephant knew how to move in a circle The com sees here a reference to difficult combinations of letters in a verse that were indulged in by certain poets like मारवि and माघ and were called चित्रबन्धस such as गोमूत्रिका 'गोमूत्रिकामण्डले त्रिविधा हि गति । तत्रालातचक्रमुत्सुकचक्र भ्रमण करोति' मनो . क्रमस्य—The elephant was big like a hill and he was very heroic, the result being that the king succeeded in whatever he desired A चिन्तामणि was a fabulous jewel supposed to yield whatever one desired दन्त मानस्य the elephant is now called a palace of pride or high-mindedness A palace may have columns of ivory and pearls The elephant had tusks resembling (in whiteness) pillars of pearl stones दन्ताना मुक्ताशैलावा च स्तम्भा यसिन् स ० स्तम्भ निवासप्रासाद , दन्तौ मुक्ताशैलस्य स्तम्भौ इव तयो निवासप्रासाद षण्टा हरम् charming with bells, chowries and ornaments Both the elephant and the celestial car are so adorned इच्छा स्वित्वाया the heavenly car of nobility or high spirits moving at will The elephant conveys his master where he wishes मद क्रोधस्य to irritability he is a shower-bath of scented water, dark with a cloud of ichor-stream मदधारा एव दुर्दिन (rainy day) तस्य अन्धकार यसिन् 'मेघच्छन्नेऽहि दुर्दिनम्' इत्यमर धारागृह is comparatively dark and has scented water The ichor is dark and has odour सकाञ्चना प्रतिमा (image) यसिन् A big temple is स प्रतिम (has a golden image) The elephant also was स प्रतिम; he had a head marked with gold प्रतिमा is the part of an elephant's head between the tusks Compare 'विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे' इषं 4th उच्छ्वास, 2nd verse निकेतनम् a house, (here) temple क्रीटापर्वत has प्रस्रवण (streams) and गण्डशैलस (boulders) The elephant also had प्रस्रवण (the flow of ichor) from his hill like cheeks गण्डौ शैलौ इव तौ च प्रस्रवण (दान) च तै सह (with दर्पज्ञात), गण्डशैलाश्च प्रस्रवणानि (वारि-प्रवाहा) च तै सह 'गण्डशैलास्तु च्युता स्थूलोपला गिरे' इत्यमर. ('च्युता भूकम्पादिना' क्षीर०) The elephant was hard like adamant (वज्र) and had tusks and neck (तोरणम्) A मन्दिर has an arched

gate of ivory सदनत तोरण यस्य 'तोरणोऽस्मी बहिर्द्वारम्' इत्यमर दन्तौ च तोरणं च तै सह A गिरिदुर्ग (hill fort) is stationary The elephant is like a difficult (दुर्ग) hill or affords protection like a hill-fort, but is moving (सञ्चारि) उच्चौ कुम्भकूटौ अट्टालकौ इव ताभ्यां विकटम् formidable with his tower like high temple bones (कुम्भकूट) (with दर्पशात), a hill fort is formidable with कूट and towers 'अट्टालक प्राकाराग्रे रणगृहमिति कौटिल्य' क्षीर० 'कूट पूर्वद्वारि यद्धस्तिनखस्तमिन्' इत्यमर ('दुर्गद्वारावतरणार्थं क्रमनिघ्नो हस्तिनखाभो मृत्कूट' क्षीर०) & it is a sloping earthen mound at the gate of a fort The elephant was dark and strong like an iron rampart (प्राकार) and served to protect the earth as a rampart does कृतानि अनेकबाणै विवरस-हस्ताणि यस्मिन्—the elephant was pierced in battle by arrows कृतानि अनेकबाणविवरसहस्ताणि यस्मिन् in the fort wall, there were loopholes for discharging arrows The com says this is called इन्द्रकोश in चाणक्य's work 'Between the tower and the broad street there shall be constructed an Indrakosha which is made up of covering pieces of wooden planks affording seats for three archers' अर्थगण (English Translation) p 58 दर्पशात is called पारिजातपादप for two reasons He belonged to the king (भूनन्दन) and had bees humming (over his ichor) नन्दन, the garden of इन्द्र, has पारिजात which is pursued by bees (शिलीमुख) भू एव नन्दन or भुव नन्दन For भूनन्दन (prince), see 4th उच्छ्वास first para In a music hall, there is dancing The loud flapping of दर्पशात's ears resembled ताण्डव आपा षडलानाम् a drinking saloon for the swarms of bees मधुप also means 'drunkards' Amorous sports (शृङ्गार) and ornaments are seen in the ladies of the harem दर्पशात also had ornaments and शृङ्गार (marks with vermilion on the head and trunk) 'शृङ्गार चूर्णसिन्दूरलवङ्गकुसुमेषु च' विश्व In the festival of Cupid (which is now celebrated in फाल्गुन) there is dancing through intoxication of youth (or drink) दर्पशात was full of graceful movements (लीलालास्य) due to being in ichor अक्षुण्णप्रदोषम्—on a clear (lit untrodden) night, the stars are visible दर्पशात had the नक्षत्रमाला ornament, for which see text p 30 l 23 मद एव महानदीपूर तेन पूव (flooding) दर्पशात emitted floods of ichor even without the proper season of rain सप्तच्छद—The tree सप्तच्छद (Marathi सातवीण) blossoms in शरद् and ichor has an odour resembling its flowers *Vide* रघु० IV 23 'प्रसवै सप्तपर्णानां मदगन्धिभिराहता । असूययेव तन्नागा' मत्स्यैव प्रसूजदु ॥' Dew (नीहार) is found only in the cold sea-

son, but dewy spray (from the trunk) was emitted by him at all times. A cloud thunders. The elephant produced thunder like trumpetings 'आडम्बरस्तूर्यरवे गजेन्द्राणां च गर्जिते' इत्यमर

P 31 l 23—P 35 l 17 आसी द्राक्षीत् नून युताम् surely in creating this elephant, hills were used as atoms. Ordinarily the size of atoms from which all things are produced is atomic. But the elephant was so vast that it seemed impossible that atoms could make his huge body. So hills must have been taken as the smallest constituents which went to make up his body. विन्ध्य कर—this is a hyperbolical description. The idea is—बाण saw the firm and stout tusks and the formidable trunk. The elephant was massive and strong like the विन्ध्य mountain. The strikingness consists in assigning tusks to a mountain. दन्त suggests 'peak'. दर्पशात was powerful like the primeval Boar. The Boar had no कर (hand), but दर्पशात had a कर (trunk). **Verse 4** Read 'लिखता' for लिखिताम्. This verse is full of puns and is applicable to दर्पशात (the best of elephants) and also, to the king. The principal portion is विद्विषा कथमपि स्मृतिपथ आयात. नागेन्द्र मान नपि न सहते—When this big elephant is somehow remembered by the enemies (of the king हर्ष), he (दर्पशात) does not brook even the hope elephants in their minds & the high hopes (of regaining their kingdoms) crumble to nothing the moment they remember the prowess of दर्पशात. The words मान गजेन्द्रानपि also mean 'he does not brook the (presence of) दिग्गजस्य residing on the मानस lake'. आशा = दिशा शून्यीभवत् चेत् येषाम्—whose minds are vacant and who therefore are totally at a loss what to do. आलिखताम् (adj of विद्विषाम्) मि श्रियम् who vainly paint in their desires their royalty which is totally lost to them. They build high hopes of regaining what they have lost. चिन्ता धियाम् (1) whose intellect is distracted by thoughts that are simply a source of anxiety, (2) whose minds are overwhelmed with thoughts (चिन्ता) and imaginings as to the means (of regaining their lost kingdoms) वने that were banished in the forests. King Harsha also does not brook the hopes they entertain, the moment he is remembered. The metre is शार्ङ्गलविक्लीडित. तेन = दौवारिकेण. मज्जलेन पङ्क्ति (dirty, soiled) कपोलपट्ट तम्भिन् पतिताम् (adj of दृष्टिम्) दृष्टिमाकृष्य—बाण took away his eyes with difficulty from the elephant. One who is मत्त may fall in dirt and has half-closed (मुकुलित) eyes, and has to be dragged out of mire by his friends. सङ्कुलानि crowded क-

स्थान्तराणि courts (object of समतिक्रम्य) भुक्ते आस्थानमण्डप तस्य पुरस्तात् in front of an audience pavilion after he had taken his meal For भुक्तास्थान, see above text p 27 l 32 स्थितम्—the principal sentence is स्थित चक्रवर्तिन इर्षमद्राक्षीत् (p 35 l 17) The next clause is दूरा वृतम् दूरात् (surrounded) at a distance ऊर्ध्व-स्थितेन standing erect All the adjectives qualify लोकेन and स्तम्भमण्डलेन प्राशुना tall, the rays of which spread all round प्रकुट्टा or प्रसृता अश्व यस्य व्यायामेन व्यायत (firm, powerful) वपु यस्य (with लोकेन), व्यायामव्यायत वपु यस्य that were as long (व्यायत) as the distance between the outstretched hands (about six feet) शस्त्रिणा armed, on which weapons were tied or that were shaped with instruments (with स्तम्भमण्डलेन) व्यायाम is the same as व्याम (Marathi वाव) 'व्यामो बाहो सकरयोस्ततयोर्तिर्यगन्तरम्' इत्यमर मौलेन hereditary (मूल वेत्ति मूलादागतो मूले भवो वा), placed on a base or pedestal As the attendants were of ruddy complexion they are compared to golden pillars आ लोकम् near whom were sitting his distinguished (विशिष्ट) favourites हरिचन्दन is a kind of very fragrant sandal. तुषार- १०८. दन्त-पादे the feet of which (bedstead) were white being made of ivory, the rays of which are white like ivory The words पदले and पदादे furnish the reason why the bedstead of pearl-stone is fancied to be made of the moon. शय भुजे who rested the whole weight of his body on his arm that was placed on the end of the bedstead दिङ्मुख रममाणम्—the idea is —The lustre of his body spread all round like a canopy (वितान), being blended with the rays of jewels. As the Emperor with his vassal kings was bathed in the brilliance, he seemed to be bathing in a lake, the lustre being the water and the rays of jewels lotus fibres A bath is very agreeable (सुमग) in summer वितता मणिमयूखा वसिन् (adj of विताने) राजकेन सह. For राजक, see p 112 तेजस मितम्—Ordinarily every being is पञ्चमहाभूतात्मक But he, being all brilliance, seemed to be created from the atoms of तेजस् alone. अग्नि गृहीतम् he was seized by all auspicious marks in all limbs as though in order to place him on the throne, though he was unwilling to occupy it The idea is—all his limbs had the auspicious signs as required by the सामुद्रिकशास्त्र One who has such signs becomes a king If a person be unwilling to sit in a place, he has to be made to occupy the place by being seized The word गृहीत has two senses 'seized, accepted.' C and T think that in this clause there

is probably a reference to the facts underlying Hiuen Tsang's story that Harsha at the advice of a Bodhisattva refrained from mounting the 'simhāsana'. We do not think there is any such reference. The author indulges in an उत्प्रेक्षा on seeing the king occupying the throne and his great brilliance. Compare 'लक्षणैरपि रागाविष्टैरिवाधिष्ठितसर्वाङ्गाम्' (कादम्बरीम्) का० p 186 of P. गृहीत ब्रह्मचर्यं येन who was observing the vow of celibacy. There is विरोध between गृही चर्यम् and आ. क्ष्या. Compare 'यत् च जनवाद च परिवाद तथानृतम् । स्त्रीणां च प्रेक्षणाखम्भ उपघात परस्व च ॥' मनु० 2 179 (ब्रह्मचारी वर्जयेत्). The विरोध can be got over by taking आ. क्ष्या as meaning 'who was possessed of royal glory'. गृ० may be explained in this way. According to Manu, a householder who was devoted solely to his wife and observed certain rules about cohabitation was as good as a ब्रह्मचारी 'ऋतुकालाभिगामी स्यात्स्वदारनिरत सदा । पर्ववर्षे ब्रजेच्चैनां तद्रतो रतिकाम्यया ॥ निन्धास्वष्टासु चान्यासु स्त्रियो रात्रिषु वर्जयन् । ब्रह्मचार्येण भवति यत्र तत्राश्रमे वसन् ॥' मनु० III 45 and 50. The com. refers to a curious tradition "या त्वेवमनुश्रूयते 'यावन्मया न सकला जिता भूमिस्तावन्मे ब्रह्मचर्यम्' इति श्रीहर्षं प्रतिज्ञातवान् । द्वादशभिश्च वर्षैर्जित्वा तां महिषीमब्रवीत् 'प्रतिज्ञा मे निर्व्यूढा' इति । ततो रोषात् 'अहमपि द्वादशवर्षं ब्रह्मचर्यं चरामि' इति सा प्रतिज्ञामकरोत् । इति ब्रह्मचर्येणाज्ञाकालोऽतिवाहितः ।" We may explain गृहीत० as गृहीता ब्रह्मण वेदस्य चर्या येन 'who practised the study of the Veda'. In the next clause also there is an apparent विरोध प्रतिपन्न (accepted) असिधाराधारणव्रतं येन. A ऋषि has nothing to do with wielding a sword. So he could not be called a consistent (अविसवादिन्) ऋषि, as he wielded a sword. But there is no inconsistency in his wielding the sword for protecting the good and the distressed and in being a saintly king (राजर्षिः) प्रति० suggests another sense 'who wields the sword against those that come to him for protection' प्रतिपन्नेषु असिधाराधारणव्रतं यस्य. If he does so, how can he be called a राजर्षिः (whose first duty is to protect)? Compare मनु I 89 and 10 80 प्रति० also means 'who observes the vow called असिधाराव्रतं'. A ऋषि would observe such a व्रत. It is explained as 'यत्रैकशयनस्यापि प्रमदा नोपपुञ्ज्यते । असिधाराव्रतं नोम वदन्ति मुनिपुङ्गवा ॥' *Vide* महिनाथ on रघु 13 67 विषम धर्मे who firmly clung to धर्म as though through fear of stumbling in his steps placed on the uneven path of kings विषम (uneven, difficult to carry out) राजमार्गं (royal road, the duties of kings) तस्मिन् विनिर्दिष्टं पदं (foot, position) तस्य स्खलनं (stumbling, deviating)

तस्य भिया (भीया) One who is afraid of stumbling on a public road supports himself (सुलभ) on a stick भीते सेव्यमानम् who was attended whole-heartedly by Truth that had obtained his word, as though it (truth) were afraid The idea is — all kings had given up truth, हर्ष alone stuck to it whole heartedly One who is abandoned by others becomes afraid and goes to another who would promise to protect him लब्ध्वा वाक् (रक्षणरूपा येन) Truth resorts to speech & it is word that must be kept वारविलासिनी nautch girl प्रतियातना reflection In the ten toenails of his feet the girls were reflected The poet fancies that the ten quarters (the ten reflections) were bowing to him दीर्घं वेक्षमाणम् with his long glances that reached the ends of the quarters he seemed as though to examine what the regents of the worlds had done or left undone Bāna seems to use the word लोकपाल in the sense of दिक्पाल. The दिक्पाल and लोकपाल are eight, but slightly differ 'इन्द्रो वहि पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईश पतय पूर्वादीना दिशा रुमान् ॥' इत्यमर 'सोमाद्वयर्कानि रेन्द्राणा विनाप्पत्योर्यमस्य च । अष्टाना लोकपालाना वपुर्धारयते नृप ॥' मनु 5 96 मणि करेण—मणि पृष्ठे प्रतिष्ठिता करा (किरणा, हस्ता) यस्य The sun's rays were reflected in his footstool (पादपीठ) One who makes a request may fold his hands at the feet of the king भूषणप्रभया समुत्सारण (diving away) तेन वद पर्यन्ते मण्डल (circle, ring) येन The idea is—daylight was eclipsed by the brilliance of his ornaments up to a certain distance from the king on all sides, beyond that he was surrounded by daylight as in a circle So the poet fancies that daylight performed प्रदक्षिणा round him The reading गलितोष्मणा would mean 'whose pride (or heat) was gone' शौर्यमेव ऊष्मा तेन He was so brave that he could not endure that the mountains should remain stiff before him Heat (ऊष्मा) causes distress केना हन्तम्—his personal grace being compared to the ocean, the white sandalwood paste applied to his body to alleviate heat is compared to the foam of the ocean The reading भूचुम्बि would mean 'that support the earth, kings' The com connects शौर्योष्मणा with केनायमानम् 'जल सन्तापेन सफेन भवति' This is not bad एक जित्येन on account of his greatness in wielding the sole sovereignty of the world ऊजितस्य भाव औजित्यम् When the vassal kings fell at his feet, his image was reflected in their crest jewels He could not endure that the kings should honour anyone else (even though his own reflection) Com-

pare यः कर्धृतधौतासिप्रतिविम्बितेनात्मनाप्यद्वयं नमितिपुः सहायेन' हर्षः 4th
 उ० 2nd para दर्पं दधानम् who bore royal glory that, under
 the guise of the breezes of chowries, as though heaved many
 sighs through the pain of pride He had snatched the राजलक्ष्मी
 of other kings This rankled in her heart and she heaved deep
 sighs—the breezes set in motion by chowries दुःखमासने अस्या
 मिति ०१ दुःखं असिका इव poignant pain or grief सरलं श्लिष्टम्—
 At the time of the churning, लक्ष्मी (the wife of विष्णु) rose
 from the single ocean, but he was embraced by लक्ष्मी that came
 to him bringing the entire लवण्य (beauty, salt) of the four
 oceans This shows his superiority over विष्णु In the case of विष्णु,
 लक्ष्मी did not bring all लवण्य (as the sea is still very salt) लवणस्य
 भावः लवण्यम् In his case, लक्ष्मी brought all the लवण्य (beauty)
 आभरणं राज्ञाम् he as though distributed among the vassal kings
 thousands of rainbows produced from the radiance of his
 ornaments, as though they were sent by Indra as a present
 to him (हर्षः) The rays of his jewels presented rainbow colours
 and spread over his vassals The poet insinuates that even
 Indra sent presents (इन्द्रधनुः) to हर्षः प्राप्तम् present 'प्रकर्षेण
 आराधनार्थं आज्ञियते दौक्यते स प्राप्तम्' क्षी० For वि राज्ञाम् compare
 above 'विलम्बमानमिव सर्वकाननानि करिपतीनाम्' text p 30 ll 21-22 मधु
 honey, wine सम्भा वर्षन्तम्—There is विरोधः in his showering मधु
 when he had given it up But he had given up (drinking) wine
 and he was very sweet in conversation परित्यक्तमपि (as an *adj* of
 the king) would mean 'though he was so poor, (still he showered
 मधु)' The words अमृत, हृदय and श्रियम् in the three following
 clauses are similarly श्लिष्ट काव्य मन्त्रम्—One vomits what one
 has eaten or drunk In discussion about poetry he poured
 out sweet words that were all his own (which he had not
 copied from anyone else) He had not drunk अमृत (only the
 gods did so) and yet he poured it out विश्रम्भः—In confidenti-
 al conversations, he exhibited his हृदय though he did not draw
 it out (of his body) What is meant is he showed his real
 thoughts, though the persons speaking with him did not draw
 him out प्रसादेषु पयन्तम्—लक्ष्मी is निश्चल in him (and not चञ्चल
 as in other kings) and yet in showing favours he distributed
 it in various places (that is made लक्ष्मी leave himself) What is
 meant is that he distributed श्री (wealth) among worthy objects
 (स्थाने) वीरगोष्ठीषु in meetings of heroes When he heard
 about the heroic deeds of his soldiers that had secured a

victory his cheek became thrilled The poet fancies that the thrill (रोमाञ्च) was due to the message of love whispered in his ear by रणश्री (victory) Love causes रोमाञ्च, which is one of the eight सात्त्विकभावः *Vide p 79* उपाशु *adv* secretly अति पातयत्स् in talking about his past fights with warriors, he cast his glance at his favourite sword, as though it (दृष्टि) were a shower of हेह (affection, oil) He lovingly looked at his sword as his trusty companion in battles When fighting is over (अतिक्रान्त) oil is applied to swords in order that they may not get rusty परिहास यन्तम्—when he smiled at jests, the rays of his teeth spread round the kings The pure rays of teeth are fancied to be his good will (pure meaning) towards them One who is afraid of great heat (प्रताप) will gain confidence, if a clear reservoir (of water) be shown to him सकल . तिष्ठन्तम्—there is विरोध in saying that he was सकल and yet stood in न्याय alone न्याये तिष्ठन्तम् means (in a secondary sense) 'he held fast to the path of right' The words अगोचरे, अभूम्नौ, अविषये, अमार्गे, अतिदूरे, अदिशि all mean the same thing and all the clauses are to be explained similarly, connecting स्थितम् with each अगोचरे गुणानाम् (स्थितम्) who stood beyond the reach of गुणः The idea is—he was perfect in virtues, he was wanting in none and so there was no scope for any गुण to come to him and make him perfect अविनाम् boons could not make him more prosperous than he already was अदि धर्मस्य he was beyond all comparison and there was nothing which धर्मः could accomplish for him अदृष्ट . स्थितम् he had an unprecedented vastness of glory (or wealth) All the words from अरुण to कृष्णकेशेन have two meanings, one referring to his body and the other to some देवता अरुणा (red) पादपङ्कजा यस्य All the instrumentals qualify बहुषा अरुण (the charioteer of the sun) पादपङ्कजे यस्य सुगतौ (of graceful gait) मन्थरौ (slow) ऊरू (thighs) यस्य, सुगत (बुद्ध) मन्थरयो ऊर्वा यस्य वज्रायुधवत् (like the weapon thunderbolt) निष्ठुर (hard) प्रकोष्ठस्य (forearm) पृष्ठ यस्य, वज्रायुध इन्द्र (वज्र आयुध यस्य) निष्ठुरे प्रकोष्ठपृष्ठे यस्य वृषस्य इव स्कन्ध यस्य whose shoulder was stout like that of a bull, वृष (धर्म) स्कन्धे यस्य 'वृषो हि भगवान्धर्म' मनु० VIII 16 भास्वान् (bright) विम्बवत् अधरः (lip resembling the ripe *bimba* fruit) यस्य . भास्वान् (रवि) तस्य विम्ब अधरे यस्य प्रसन्न (mild, gracious) अवलोकित (glance) यस्य; प्रसन्न अवलोकित (अवलोकितेश्वरः) यस्य . अवलोकितेश्वर is a बोधिसत्त्व specially worshipped in northern Buddhism Compare 'परमसौगतमय्यवलोकितेश्वरम्' हर्ष० 8th उ० 4th para There is another possible expla-

nation प्रसन्ना अवलोकिते यस्य This explanation keeps the symmetry of the passage The first word in each clause is a देवता That will be departed from if we take अवलोकित as the देवता प्रसन्ना means 'wine', which is generally personified as वारुणी देवता 'बभूव वारुणी देवी मदाभूषितलोचना ।' विष्णुपु० I 9, 92 'गन्धोत्तमा प्रसन्नोरा' इत्यमर The only objection is that वारुणी is not a देवता to which any honour would be paid by बाण and who would hardly be enumerated along with धर्म, कृष्ण &c. कृष्णा केशा यस्य, कृष्ण केशेषु यस्य P 33 मासलाभि (thick) मयूखमालाभि मलिनित (darkened) महीतल येन (adj of ०पीठे) माणिक्यमालया मण्डिता मेखला (girdle, centie) यस्य महानील was a kind of blue gem कलि चरणम्—to plant one's left foot on another's head is symbolical of utterly humiliating him कलि, being an age of sin, is dark The poet fancies that the blue footstool on which the king's foot rested was the head of कलि, the idea being that Harsha's reign ousted the evil age of sin आक्रान्त क्षम्—who looked like the child Krishna (पुण्डरीकाक्ष) that trod on the hne of the hoods of कालिय The foot-stool of blue gems looked like the dark hoods of कालिय. हर्ष was lotus eyed (पुण्डरीकाक्ष) The serpent कालिय was in the waters of the Jumna and rendered it poisonous No tree except a कदम्ब grew on its banks कृष्ण threw himself from the कदम्ब into the river and trampled upon the hoods of the serpent The serpent and its wives begged कृष्ण to be merciful कृष्ण said 'नात्र स्थेय त्वया सर्प कदाचिद्यमुनाजले । सभृत्यपरिवारस्त्व समुद्रसलिल व्रज ॥ मत्पदानि च ते सर्प दृष्ट्वा मूर्धनि सागरे । गरुड पन्नगरिपुस्त्वयि न प्रहरिष्यति ॥' विष्णुपु० V 7 75-76 क्षौमवत् पाण्डुरेण pale like fine linen (with प्रतानेन), क्षौमेण पाण्डुर तेन pale white with fine linen (with ०दन्धेन) ०प्रतानेन यन्तम्—The bright rays of the toenails spread over the earth, the poet fancies that they were the पट्टबन्ध, which he conferred on the earth and thus raised her to high rank The earth is often spoken of as the wife of a king A crowned queen wears a पट्टबन्ध (tiala) of fine silk or linen Vide notes on पट्टबन्ध p 116 All the words from ०लोहितौ to ०चिह्नौ qualify चरणौ अप्र लोहितौ—his feet were naturally red The poet fancies that they became red because the लोकपाल did not bow to them For लोकपाल see above p. 140 सकल धारयन्तौ—the idea is —when the vassal chiefs bowed their heads at his feet, the yellowish (अतिपात) brilliance of his feet resembling the पद्मराग (rubies) spread over them, the rosy light of his feet resembled the rosy hues of evening, when the disc of the luminary (the sun) sets His

feet also deprived all powerful persons (तेजस्विन्) of their might His feet as though drank (पीत) the light of rubies अशेष स्वन्तौ—the hue of his feet was like that of the honey in the flowers of the chaplets on the heads of kings (which heads were placed on his feet) समस्त रहितौ—his feet were never left by bees because they were attracted by the fragrance of the chaplets (उत्तप्त) of the chieftains who bowed their heads The dark bees looked like the heads of his enemies covered with hair (their crowns being wrested from them) पुस्त्युत्तावतसी द्रो कर्णपूरेऽपि शोखरे' इत्यमर सवाइन shampooing श्रियो कल्पयन्तौ—his red feet resembled red lotuses and were charming (२८ लक्ष्मी waited on them to shampoo them) लक्ष्मी is represented as dwelling in a red lotus Mark the name पद्मालया given to लक्ष्मी Compare 'अधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मीलाभोत्तानितमुखानि पद्मजवनानि विनयम्' हर्ष० 4th ७० जलजशङ्खमीनमकरा तै सनाथ तल ययो तयो भान तलता तथा जलज कमलम् The soles of his feet were marked with lines that resembled a lotus, conch &c These are looked upon as very auspicious signs and as indicative of greatness कथित चिह्नौ इव that had marks announcing his sovereignty of the four oceans There were four marks जलज, शङ्ख, मीन and मकर and these four indicated that he would rule over the four oceans (२८ the whole world) मुमुलाभ्याम् and the following instrumentals are to be connected with ऊरुदण्डाभ्याम् मुसलाभ्याम् his thighs were like huge (pestle-like) tusks of दिग्गज विकट बन्धुराभ्याम् that were uneven (or charming) on account of the obstruction caused by the block of flesh over the knees For मकरमुख see notes p 52 The evenness of his thigh was broken by the protuberant (fleshy) part above the knee उद्वेल (going beyond the usual water line) लावण्यपयोमिषि फेनेन आहिता शोभा ययो His thighs that were charming looked more beautiful by being rubbed over with the polishing powder of white cuttle fish bone (फेन) The ocean also looks charming with foam चन्दन मूलाभ्याम्—at the foot of sandal trees, serpents (भोगिन्) dwell, in whose hoods jewels were supposed to exist The roots of his thighs were coloured by the head jewels of kings (भोगिन्) that bowed at his feet रञ्जमान मूल ययो 'भोगी भुजङ्गमेऽपि स्यादाममात्रे नृपे पुमान्' मेदिनी हृदये आरोपित भूभार तस्य धारणाय माणिक्यस्तम्भौ His fair thighs were like ruby pillars Pillars support weight His thighs supported his broad chest (हृदय) on which rested the

earth His mind cared for the government of his kingdom Compare for a similar conceit 'विशालवक्षः स्थलोपलवेदिकोत्तम्भन-शिलास्तम्भाभ्या ऊरुदण्डाभ्याम्' (text p 10 ll 7-8) The words from अमृत पाण्डुना to शोभिना qualify both अधरवाससा (lower garment) and निमोकेण (slough of the serpent बासुकि) For mountain मन्दर as the churning handle and the serpent बासुकि as the rope (नेत्रम्), see notes p 52 The king looked like मन्दर and his lower garment like slough पिण्डवत् पाण्डुना (वाससा) पिण्डेन पाण्डुना (with निमोकेण) As अमृत was churned out of the ocean, its foam might have stuck to मन्दर मेखला girdle, the central part of a mountain The garment was covered with the jewels of the girdle she wore The slough had the rays of the jewels on the centre of मन्दर नितम्ब hips, slopes व्यासङ्गिन् in contact with, clinging पय water, milk It was the क्षीरनागर that was churned नेत्र शोभिना charming by the texture of the silken (नेत्र) threads, charming on account of being placed on the rope 'स्याज्जटाशुकयोनेत्रम्' इत्यमर, 'नेत्र मन्थगुणे वस्त्रभेदे मूले द्रुमस्य च' मेदिनी अघनेन मानम्—the king looked like the expanse (आभोग) of the world He had a second garment (upper one) The world also has अम्बर (the sky) अघनेन not thick (तृणवत्), without clouds स गणेन spotted with stars of various colours, full of stars (sky) उपरिक्वृतेन that he wore on the upper part of his body, that is overhead इमं राजमानम्—his broad (उरु) chest (उरु कवाट panel like chest) is compared to स्फटिकतट and he himself is compared to कैलास इमं मसृणेन (applies both to कवाटेन and तटेन in the same sense) glossy though hardened by being struck with the tusks of elephants The king was struck in battles and elephants are found in the कैलास range अपर्याप्त अम्बरप्रथिमा वस्य which was not contained within the limits of his dress (coat), which was not contained within the limits of the sky बाहिनी army, river सक्षोभ shock, agitation कैलास is white and very high and so is chosen for comparison श्री पातितेन (हारदण्डेन)—his long necklace looked like a dividing line for separating the respective realms of glory and learning The proper sphere of सरस्वती is the mouth and of राज्यश्री the chest (on which it is represented as resting) So the necklace at the neck serves to separate these two शेषेणैव—the necklace resembled in colour the शेष serpent तस्य (हर्षस्य) मुजस्तम्भे विन्यस्त समस्त भूभार तेन लब्ध विश्रान्तिमुख तेन प्रसृप्तेन शेष is supposed to support the earth Compare 'त्रिमुवन-भारभारणसमर्थं शेषफणामण्डलोपकरणैरिव कल्पितम्' हर्ष 4th ड० and notes

thereon The poet fancies that the necklace lying on his chest is the serpent शेष gone to sleep because it has no longer to support the earth परिवेष्टिता कन्धरा यस्य जीविता स्वरम्—His chest was covered with the pure rays of the pearls of the necklace They looked like a bark garment (चीर) which is worn when a person carries out the vow (दीक्षा) of making a gift of all he possessed as long as he lived. In this one may see a reference to the practice of Harsha, as narrated by Hiouen Tsang, of giving everything in charity once every five years *Vide* Intro XL In the विश्वजित् sacrifice, everything was given away 'न विश्व-जितमाजहे यज्ञ सर्वस्वदक्षिणम्' १ खु० IV 86 अज महीधरम्—In this clause, the principal part is अरुणै धरम्—with the reddish rays of the jewels of the armlets (he wore on the upper arms) he seemed to be a mountain of rubies having as though outstretch ed canopy-like wings of jewels Formerly Mountains had wings, *vide* p 84 प्रसारित मणिमय पञ्चविंशतान यस्मिन् In अज भवद्भि there are three उत्प्रेक्षास suggested by the spreading rays of the jewels on the armlets अज रोहद्भि as if they (rays) were other arms freshly growing with the desire of vanquishing Vishnu Vishnu has four arms, so the king in order to rival him had as if growing on his arms others in the form of the rays 'अजं विष्णुहरच्छाया' इत्यमर बाहरेव उपधान (pillow) तस्मिन् शेते इति ० शायिनी बाहू गलद्भि लक्ष्मी is poetically represented as resting on the arm of a king Women used to place a lotus as an ornament on the ear The rays of the jewels resembled the honey in a lotus (which is yellowish red) भुज भवद्भि—the pencils of rays looked like long avenues that served as the outlets for the प्रनाप (prowess, bright light) of his arms भुजात् जन्म यस्य In the next clause the principal part is अति-हरन्तम्—with his very long arms he simultaneously deprived the regions and their guardians of their आयति (length, might or greatness) 'स्वल्पमावेऽपि चायति' इत्यमर Long arms were looked upon as a sign of greatness For दिक्पाल, see above p 140 सकल गंगेन which (arms) were the bolts to all the paths of लोकालोक A bolt blockades the path leading to a destination beyond the door लोकालोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीपस On the other side of the mountain there was complete darkness and on this side, the sun and light See विष्णु पु० II 4 'लोकालोकस्तत शैलो योजनायुतविस्तृत । ततस्तम समावृत्य त शैल सर्वत स्थितम् । तमश्वाङ्कटा-हेन समन्तात् परिवेष्टितम् ॥' 95-96 Note 'लोकालोकजृषि पृषा पुनरपि

सञ्जहार जालकानि रोचिवाम्' हर्ष० 8th उ० last para His arms protect-
 ed the world up to लोकालोक सकल गलेन also means 'that
 were the bolts to the vision of all people & e that arrested
 the sight of all people by their prowess' चतु कारेण that
 were the stone wall to the ditch (खात) of the circle of the
 four oceans He ruled over (& e protected the earth girt
 by) the four oceans Ordinarily it is the ditch that surrounds
 the wall But his wall like arms protected (surrounded)
 the ditch-like oceans सर्वं पञ्जरेण—He had vanquished all
 great kings by the adamant power of his arms A राजहम्
 (swan) may be confined in a cage (पञ्जर). भुवन तोरणेन—The
 लक्ष्मी (& e the dominion) of the worlds came to him (let
 entered him) by the power of his arms A person makes an
 entrance under an auspicious तोरण (arch) His arms were
 decked with jewels and so are said to be मणितोरण सोदर्य दिङ्मुखा-
 नि—the idea is —his red lip cast its red lustre in all directions
 The poet fancies that the red lip was कौस्तुभमणि that had become
 a part of his mouth with the desire of kissing लक्ष्मी, its sister,
 (that dwelt with the king) Both लक्ष्मी and कौस्तुभ were born
 of the ocean, when the fourteen jewels were churned out and
 so are here said to be सोदर्य दिङ्मुखानि is the object of सिञ्चन्तम्,
 which qualifies हर्षम् below The redness (राग) of the lips
 spreading all round is fancied to be the exudation of the पल्लवः
 (that are red) of पारिजात अन्नरान्तरा at intervals प्रकीर्यमाण
 विमलाना दशनशिराना प्रतान येपु (ady of सिते) शिखा ray of light
 अन्तरा दर्शयन्तम्—the idea is —when he smiled at the jests of
 his friends, bright rays from his white teeth shot forth The
 poet fancies that the king displayed the light of intelligence to
 लक्ष्मी that is by nature dull The two clauses ending with
 प्रेषयन्तम् and विसर्जयन्तम् are to be connected with सुहृ सिते मुखेन
 जनिता इन्दुमन्देह तेन आगतानि His face was like the moon कुमुदः
 are white like सित and open at night The poet fancies that
 कुमुद lotus plants in the form of smile had come mistaking his
 face to be the moon He sent them away in the form of the
 spreading rays of his teeth स्फटिकवत् धवल दशना तेषा पङ्क्ति तया
 कृता कुमुदवनशङ्का तया प्रविष्टाम् His smile was like autumnal moon
 light, which rests on कुमुदः blooming at night मदिरा जाताना गन्ध-
 र्मे यस्य भरिता सकला ककुभ दिश येन His mouth (that had
 partaken of ताम्बूल) emitted a fragrance like that of wine, अमृत
 and पारिजात मदिरा, अमृत and पारिजात were among the jewels

churned out of the ocean, when their combined fragrance must have spread over the world मदिरा गर्भेण may also mean '(his mouth) that had the fragrance of ambrosial wine and पारिजात (a fragrant powder)' For पारिजात in this sense, see text p 9 1 27 'अतिसुरभि पारिजातकपरिमलमुवा मुखेन . वसन्तमिव वसन्तम्' विकच वक्षेन—the fragrance of his breath was as though continuously inhaled by his high overhanging nose which was the pericarp cup of his lotus like face चक्षुष कुर्वाणम्—the brilliance of the white of his eye spread all round It seemed as though the world was flooded by the Milky Ocean rising high (उदेल) at the rise of the moon of his unsurpassed face अपूर्व वदनमेव चन्द्र तस्य उदयेन उदेल क्षीरोद तेन द्वावितानि विग्रहिणी = शरीरिणी The female chowrie-bearer was reflected in his bright cheek The poet fancies that in the form of reflection he bore the embodied सरस्वती in his mouth सरस्वती is described as मुखनिवासिनी or रसनाग्रनर्तकी शोचिषा = कान्त्या लोहितायित ललाटत यस्य लोहितायित *past p p* of लोहितायति (or ते) denominative verb from लोहित, according to 'लोहितादि-डाङ्ग्य वयव' पा 3 1 13 and 'वा वयव' पा 1 3 90 सरस्वतीर्वाङ्मुपिता लक्ष्मी तस्या प्रसादने लब्धेन The idea is —The red rays of his crest jewel rendered his forehead red The poet fancies that the redness of the forehead was due to the अलक्तक dye of the feet of लक्ष्मी sticking to his forehead when he bowed at her feet to appease her लक्ष्मी was angry because he showed preference to सरस्वती Sanskrit poets delight in dwelling upon the feud between लक्ष्मी and सरस्वती आ यन्तम् the principle idea is 'he was listening to the sweet (कल) song of bees that served as an ornament (अवतस) to his ear The author indulges in a metaphor derived from playing on a lute आपाट वादयताम् (of bees) that played on the small lute made up by the curved ends (कोटि) of the jewel in his ear-ring and which (lute) was surrounded (वलयिनी) by a web of strings (तन्त्री) in the form of slightly red rays (of the jewels) The reddish rays resemble the copper strings of a वीणा अन चरणानाम् the bees constantly moved their feet (as they hovered round the कुण्डलमणि) One playing on a lute has constantly to move his fingers उप मिव—as if they worshipped him by playing on a lute It is from उपवीणयति a denominative verb स्वर शारद (may be construed both with the king and with कणित) who was proficient in the understanding of the analysis of notes (with हर्ष), that (कणित) was eminent by its judicious evolution

of the notes The musical notes are seven 'निषादर्वभगान्धारषड्ज-
मध्यमधैवता । पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिता स्वरा ॥' इत्यमर The next
clause 'उत्फुल्ल केशान्तम्' describes a wreath of full-blown मालती
flowers that was placed on his locks परिकलित केशान्त यस्य
For मुण्डमाला, see text p 9 l 19 राज वलयेनेव—the wreath of
white मालती flowers was like moonlight and bright rays of nails
The poet fancies that it (मालती wreath) was the moonlight
of the nails of राजलक्ष्मी when the latter took hold of his hair
in playful dalliance मुख मण्डलेन—the मालती wreath was like
the halo (परिवेश) of the moon, viz his face शि भुवा
proceeding from the ornament in his top knot शिखण्ड = चूटा
शिखण्ड मानम् The blending of the bright light of pearls and of
the rays of dark green emerald in his top-knot presented the
appearance of the biadlike stream of the Ganges and the Jumna
at Prayāga (Allahabad) The poet fancies that the confluence
of the holy rivers came of its own accord for anointing him
as king At a king's coronation (अभिषेक) the water of holy
rivers is used The water of the Ganges is white and of the
Jumna dark अन्यो वृजिनेन turbid by being mixed with each
other (with वारिणा and कलपेन) वृजिन also means 'curved
(with वारिणा) In the next clause 'अमजरु सर्वत' (l 32), the
chief part is 'वारु सर्वत'—whose loveliness was being eclipsed on
all sides by dancing girls All the words in the instrumental
plural (feminine) are to be connected with विलासिनीभिः अम
लेखाभिः whose crescent-like foreheads were blackened by the
darkness (कालिमन् m) produced through the mark of thick
black agallochum *ulaha* that melted by the drops of perspiration,
as though it (darkness) were a dark callosity (क्लिण) due to
their repeated prostrations at his feet that were agreeable on
account of their coaxing requests If one's forehead is rubbed
repeatedly in prostrations, a dark mark (क्लिण) may be produced
चाटु m n endearing words क्षुभित मानाभिः enveloped by their
flashing necklaces (or garlands) that rose up from their agitated
hearts, as if they were masses of उत्कलिकाः The word मानस
has three senses here The हारः rolled (through dancing)
on their swelling bosoms (मानस) उत्कलिका longing, wave
Their minds were agitated with longings The मानस lake
is tossed by waves विलास जयन्तीभिः that as though rebuked
Lakshmi herself in jealousy with their charming creeper-
like eyebrows that were tremulous (चटुर) with their playful

movements (वलन) भ्रू एव लता तस्या आकल्पै (ornamentation) The eyebrow becomes curved in threatening a person The reading भ्रूताकल्पै of B is more easy आ कर्षन्तीभिः drawing (captivating) him (हर्ष) by their long (deep) sighs thick with perfume as though they (sighs) were bonds made of the *malaya* breeze अविरल परिमल येषाम् (goes with श्वसितै and पाशै) They breathed hard through the effort of dancing For मलयमारुत, see p 76 मलयमारुत is redolent with the perfume of sandal and excites love विकट द्रवन्तीभिः विकट large वराटक rope 'वराटक पद्मबीजकोशे रज्जौ कपर्दकै' मेदिनी ०लावली एव वराटक तेन वेष्टित मुख येषाम् स्तनो एव कलशौ रस feeling, water Water is taken out by means of jars to which ropes are attached On their breasts rolled garlands of *Dakula* flowers which resembled ropes कुचो .. शयन्तीभिः forcibly (हठात्) making him enter their hearts after dragging him with the rays of the central gems of their necklaces which shook to and fro on account of the trembling of their bosoms 'तरलो हारमध्यग' इत्यमर प्रभा मुञ्चन्तीति तेषां प्रभामुचाम् The spreading rays of their jewels looked like out-stretched arms जृम्भाना अनुबन्धेन बन्धुर वदन एव अरविन्द तस्य आवरणीकृतै that covered their lotus like mouths that looked charming (बन्धुर) by continuous yawning (जृम्भा) They yawned on account of the heat and the fatigue of dancing उत्तानै open सर रुन्वतीभिः — the idea is — They closed their yawning mouths with their open hands The poet fancies that they did so because they wanted to confine their hearts that started hastily in order to come out of their mouths The heart is inside the body and as though wanted to come out of the opening mouth Their minds were impetuous in their love for the king A lotus flower also opens (जृम्भा) and is covered with the rays (कर) of the sun मानस means also the मानस lake in which there are lotuses मदनेन अन्ध ०कुल तेन दीर्घमाणा कर्णकुसुमस्य (of the flower placed on the ear as ornament) रजःकणा तै कृण्णित (contracted) कोण (corner) येषाम् कुसुमशर मदन तस्य शरै प्रहार तेन मूर्छा तथा मुकुलितानि (closed) One who receives a terrific blow faints and closes his eyes Then eyes were contracted because pollen entered them, the poet fancies that they were closed by the swoon due to their being struck by the arrows of Cupid चतु न्तीभिः that skilfully cast (their eyes at the king) अन्योन्य द्रवन्तीभिः that struck the blue lotuses on their ears with their glances playfully shot u

with knit brows through mutual jealousy The dark pupils of their eyes resembled the इन्दीवर on the ears and so grew jealous of them and shot glances at them अनिमेष दर्शनं तस्य सुखरसं तस्य राशिम् (हर्षम्) मन्थरितं (made motionless) पक्ष्म यस्य अनिमेषं ब्रह्मन्तीभिः—the idea is—they looked with a steadfast eye at him, whereby they derived immense pleasure He was also reflected in their bright cheeks The poet fancies that his reflection on the cheeks was due to his being drunk by them with their eyes A रसराशि (mass of water) may be reflected in a bright-surface like that of a jewel If we read राशिमन्थरितं, that yields a good sense सुखराशिना मन्थरितं पक्ष्म यस्य We need not in this case take राशि as referring to हर्षं अभि स्मितैः with their causeless (i.e. spontaneous, natural) smiles in their playful longings Smiles are bright like moonlight The moon is a friend (an excitant) of Love Vide p 81 साहायक (from सहाय) assistance So far the author described the various charms of the dancing girls and the various tricks they employed to captivate the king's mind But they failed in their object अङ्गभङ्गवदने अन्योन्यघटिता उत्ताना करवेणिका ताभिः—they bent their limbs in various modes (while dancing), in doing so they intertwined the fingers of their hands and opened them towards the king Their fingers cracked When we want to crack our finger joints, we intertwine our fingers and push the palms out The intertwined hands look like वेणिका (braid) स्फुटनेन मुखराणि अङ्गुलीकाण्डानि तेषु कुण्टलीक्रियमाणं नखदीधितिनिबद्धं तस्य निभेन (under the guise) अकिञ्चित्करं of no use The idea is—When their fingers cracked the rays of the bright nails formed a curve over them That curve looked like a bent bow The poet says that it was not their fingers that they cracked, but that it was the bow of Cupid that was snapped by them in anger, as it was of no avail against हर्षं वारं सर्वतः—If his सौभाग्य was eclipsed by them, they must have been very handsome indeed स्पर्शेन स्विन्नं (perspiring) वेपमानं करकिसलयं तस्मात् गलितं चरणारविन्दं यस्यां चरणम्रादिणी the woman that shampooed his feet The woman on touching his feet became thrilled with emotion and perspired and his feet slipped from her hands स्वेदं and वेपथुः are among the eight सार्विकं भावः Vide p 79 कोणेन with the bow (of a lute) or fiddle stuck 'कोणो वीणादिवादनम्' इत्यमरः विहस्य he laughed because he understood why she let slip his foot from her hand and struck her with

the कोण by way of a mild chastisement लीलया अलसं (slowly) यथा स्यात्तथा अनवरत करे कलित (held) कोण येन स कोण तस्य भाव कोणता तथा प्रियां—both the lute and श्री were dear to him शिक्षयन्तम् teaching कोण also means 'a point of the compass' & e a region The meaning (with श्री) is 'who held all the regions and thus taught the राजश्री of the whole world (to attend on him)' नि खेह गृह्यमाणम्—the idea in this clause is that though हर्ष was good and virtuous, yet various persons and things found fault with him, as he could not make them his own Though one he looked different to different eyes Understand गृह्यमाणम् after each sub-clause नि खेह धनै Riches took him to be wanting in affection & e he had no regard for lucre अना दोषै—sins found him inaccessible निग्रहे रुचि (liking) यस्य who was bent upon curbing (the senses) निग्रह also means 'punishment or imprisonment' दुर कलिना—the age of sin and discord found him difficult to approach नीरम व्यसनै vices found him to be नीरस (dry, passionless) & e he had no vice in him भीरु शसा & e he was afraid of infamy दुर्यहा चित्तवृत्ति यस्य—whose mind was difficult to seize or understand चित्तमुवा = मदनेन Cupid could not sway his mind स्त्रीपर सरस्वत्या—To be स्त्रीपर (& e स्त्रीलम्पट) is ordinarily a blemish सरस्वती found that he was solely devoted to woman, viz herself & e he was a single minded votary of learning C and T suggest that स्त्री refers to लक्ष्मी but that is not good. बण्ड impotent काष्ठा यतिभि the ascetics found him to be a काष्ठामुनि We see that all the words in this clause convey some apparent defect, which, on being properly understood, turns out to be a merit So काष्ठामुनि should be taken to mean 'an ascetic only for a moment' काष्ठा is $\frac{1}{80}$ th of a कला. 'अष्टादशनिमेषास्तु काष्ठा त्रिंशत् ता कला.' इत्यमर काष्ठा also means दिशा. So काष्ठामुनि would mean the same thing as राजर्षि The com assigns another meaning 'काष्ठा परा धारा (highest limit) तत्पथानो मुनि काष्ठामुनिरतिशयवास्तपस्वी' भूत clever, gambler He does not fall a victim to the wiles of वेश्याः नेय easily led (& e misled), doing as his friends desire कर्मकर a mere servant, who performs the proper rites Read शत्रुयोधे सु योधे the warriors opposed to him found that he was सुसहाय शोभना. सहाया यस्य who has good allies or councillors This is good, but the apparent defect that is suggested is 'he has no intrinsic worth, he has only good allies' श्रान्त.. पत्नि—he was more truly a महाबाहिनीपति than श्रान्तु. महाबाहिनी great army, the great river

२० the Ganges In this and the following clauses, the poet establishes by श्लिष्ट words that Harsha deserved certain epithets far better than many heroes of old to whom they were applied शन्तनु married the Ganges Their son was भीष्म Vide महाभारत आदिपर्व chap 98-99 गङ्गा married for the sake of the eight Vasus who were cursed by वसिष्ठ She plunged in water each son as he was born When the 8th was born, she spared him at the pressing request of शन्तनु and left him The ablative शन्तनो is used in accordance with 'पञ्चमी विभक्ते' पा २ ३ ४२ (विभागे विभक्तम् । निर्धार्यमाणस्य यत्र भेद एव तत्र पञ्चमी स्यात् । माथुरा पाटलिपुत्रकेभ्य आद्यतरा । सि कौ) जितकाशिनम्—has several senses. भीष्म vanquished काशिराज and married his daughters अम्बिका and अम्बालिका to विच्छिबीर्य, son of शन्तनु and सत्यवती. See आदिपर्व chap 102 जित काशी (काशिराज) येन जितकाशी also means 'जितेन्द्रिय' शन्तनु fell in love with सत्यवती, the daughter of a fisherman Out of fear of Bhishma, he would not allow शन्तनु to marry her भीष्म promised to resign the kingdom in favour of the son of सत्यवती Then the fisherman said that he feared that भीष्म's sons would contest the claims of सत्यवती's son Thereupon भीष्म promised to remain a celibate all his life and carried out the promise See महाभारत आदिपर्व chap 103 जितकाशी also means 'proud of victories' (जिनेन जयेन काशते शोभते इति जययुक्त) द्रोण was the teacher of the कौरव and पाण्डव princes in धनुर्वेद See p 9 for the story of his birth चापे लालम् fond of the bow We may also explain चापले अलसम् (with the king) 'who was averse to follies' We may separate as च अपलालसम् (अपगता लालसा यस्मात्) 'who was free from desires' गुरुपुत्र is a term applied to अश्वत्थामा, the son of द्रोण, who was the गुरु of the कौरव and पाण्डव. अमोघा. (unerring, reaching the mark) मार्गणा वाणा यस्य अमोघ मार्गण (याचन) यस्मिन् requests made to whom were never fruitless The point of the allusion in the case of अश्वत्थामा is this—When भीमसेन ran after अश्वत्थामा to kill the latter for his night attack, he discharged a terrible missile called ब्रह्मशिर for the destruction of all the पाण्डव अर्जुन discharged an equally terrible अस्त्र, but only for the purpose of nullifying the effect of अश्वत्थामा's missile and not for killing अश्वत्थामा Later on अर्जुन withdrew his अस्त्र, but अश्वत्थामा could not do so The अस्त्र, being अमोघ, deprived अश्वत्थामा of his jewel on the head and killed the गर्भ of उत्तरा by way of a compromise at the desire of Vyāsa Vide सौप्तिकपर्व chap 13-15 'गर्भेषु पाण्डवेयानाममोघ चैतदुत्तमम् । न च शक्नोऽसि भगवन्संहर्तुं पुनरुत्तमम् ।'

chap 15 32 कर्ण was the son of कुन्ती, born mysteriously from repeating a Mantra sacred to the Sun See आदिपर्व chap 111 So he is represented as the son of the Sun who took special interest in him मित्रप्रियम् dear to his friends (with the king) कर्ण also was dear to his friend दुर्योधन बही क्षमा (forbearance, patience) यस्य (with युधिष्ठिर) बहुक्षमम् who ruled over plenty of land (with हर्ष) क्षमा earth युधिष्ठिर was very patient even under the gravest of provocations (viz द्रौपदीवस्त्रहरण) अनेक नागायुताना बल यस्य who had the strength of several thousands of Nāgas (with भीम), who had an army consisting of several thousands of elephants (with हर्ष) अयुतम् ten thousand भीम was poisoned by दुर्योधन and thrown into water He was taken to नागलोक, where through the favour of वायुकि he became endowed with the strength of thousands of nagas Vide आदिपर्व chap 128-129 'यत् पीतो महाबाहो रतोऽय वीर्यसम्भृत । तस्माज्जागा युतबलो रणेऽवृथो भविष्यसि ॥' chap 129 22 धनञ्जय is अर्जुन, the greatest warrior in the great Bhārata war महाभारत-रण योग्यम् fit to figure in the great war of the महाभारत महाभारत-रण-योग्यम् worthy of wielding (in crossing) great responsibility (of governing the world) कारण युगस्य—कृतयुग is an age of complete virtue and righteousness Under Harsha also these reigned supreme विबुधसर्गस्य (1) of the creation of gods (विबुध), of the creation of wise men He encouraged learned men उत्पत्ति दर्पस्य he was the first among the proud or confident एकागारम् the only house प्रातिवेशिक— a next door neighbour & a very intimate friend, also 'closely resembling' पुरुषोत्तमस्य of the best of men, of विष्णु हर्ष befriended good men and resembled विष्णु खनिपर्वत—a mountain where mines are opened (for jewels &c) सर्व त्या the music hall where all lores meet for सरस्वती सरस्वती was delighted with him as one is delighted in a सङ्गीतगृह He was the meeting place of all विद्या लक्ष्मीसमुत्थान (1) the rising of लक्ष्मी (out of the ocean), increase of royal glory As there was already one लक्ष्मीसमुत्थान at the time of churning, the author uses the word द्वितीया० बल गध्यस्य it was in him that cleverness exhibited its utmost strength एक, तीनाम् in him all rules of good conduct were to be found in one place सर्व कान्ते Beauty announced in his person her all-in-all & he was the beau ideal, the ne plus ultra of loveliness अयु सर्गस्य who was the perfection of the creation of the atoms of beauty अपूर्वा completion, highest point 'न्यादपवर्गस्यागे मोक्षे

कार्यावसानसाफल्ये' मेदिनी There is another sense hinted at Where there is अवर्ग (i.e. मोक्ष), सग (birth) comes to an end (अवर्गे) सकल राज्यस्य—the idea is—he was so holy and pure that all the misdeeds of the kings (of all ages in securing kingdoms) were altogether got rid of by expiation It is not proper to explain that his merit was sufficient to expiate all the sins of subjects put together (as Mr Kale does) सर्वं पश्य he was as though the surprise attack of Cupid with all his forces i.e. he was irresistible in his charms उपा शनस्य he was a means of seeing पुरन्दर i.e. in him one saw पुरन्दर पुरन्दर—Indira, one who storms cities आवतनम् fusing together, practising धर्म was as though put into a crucible and moulded into his form He practised धर्म incessantly कन्या लानाम् as women confined in the अन्त पुर move about freely there, so the कलाः were to be found only in him and to the fullest extent परमप्रमाण highest authority राज पतीनाम्—For प्रजापतिः, see above p 18 When a sacrifice was finished, the sacrificer took a ceremonial bath called अवशुयस्नान The प्रजापतिः, to whom was entrusted the task of creation, produced Harsha as the highest point (समाप्ति) of perfection in the creation of kings. गम्भीर च प्रसन्न च There are three pairs of adjectives in each of which there is an apparent विरोध गम्भीरम् (deep, serene) प्रसन्न transparent, gracious When water is deep, we cannot see the bottom (it is not transparent) त्रासजनन—he produced fear in the irreverent or sinful The com refers to रघु I. 16 'भीमकान्तैर्नृप-गुणैः स बभूवोपजीविनाम् । अश्रुष्वश्वाभिगम्यश्च यादोरत्नैरिवार्णव ॥' कौतुकम् curiosity, admiration What rouses one's curiosity may be sinful

P 35 ll 18—33 दृष्ट्वा करोत् अनुगृहीत इव as though blessed (by the sight of such a holy king) निगृहीत इव as though checked (by the august appearance of the king) साभि रुप्त इव eager (to see him more) and yet satisfied (by feeling blessed on seeing him) रोमाञ्च मुञ्चतीति मुञ्च तेन विसयेन स्मेर (smiling) शोभन जन्म यस्य सुगृहीत नाम यस्य whose name is honoured चत्वार उदधय एव केदार तेन कुटुम्बी who is a house holder of the field in the form of the four oceans i.e. who looks upon the whole world as his family Compare 'उदारचरितानां तु वसुधैव कुटुम्बकम्' For ब्रह्मस्तम्भ, see above p 102 हर्ष enjoyed the best the universe could yield A केदारकुटुम्बी (i.e. an humble farmer) enjoys the standing crops सकलानां आदिराजानां चरितं तस्य जये ज्येष्ठ (प्रधान) महः the foremost protagonist in vanquishing (i.e.

eclipsing) the deeds of the primeval kings (like मनु, पुरु). राजन्वती ruled by a good king राजवती ruled by a king 'सुरासि देशे राजन्वान् स्यात्ततोऽन्यत्र राजवान्' इत्यमर. 'राजन्वान् सौराज्ये' पा. ४ २ १४ नास्य चरितानि his youthful actions are not opposed to वृष (धर्म), as those of Krishna were Even as a boy he did not do any rash act कृष्ण killed a demon अरिष्ट that had assumed the form of a bull (वृष) *Vide* विष्णुपुरा V १४. In these and the following clauses up to न श्रिय, the author shows by श्लिष्ट words the superiority of हर्ष to various deities न लसितानि the manifestations of his ऐश्वर्य (greatness, prosperity) do not cause sorrow to दक्ष (clever men), as those of शिव did. The king, though prosperous, does not offend the clever ऐश्वर्य also means 'ईश्वरस्य शिवस्य भाव' For दक्ष whose sacrifice was destroyed by शिव, *vide* p 87 There is an emphasis on the word पशुपति शिव acted very brutally in destroying his own father-in-law न वादा There are no प्रवादः (rumours)-about him indicating (पिशुन) the ruin of his गोत्र (family), as in the case of Indra. प्रसङ्गा also 'myths,' गोत्रा mountains (गा पृथ्वी त्रायन्ते इति) There are myths relating that Indra destroyed the wings of mountains Indra is therefore called गोत्रभिद् *Vide* p 84 'पिशुनौ खलसूचकौ' इत्यमर दण्डग्रहणानि (1) taking of fines (as punishment), (2) holding the rod दण्डधर is one of the names of यम The king did not like to be too severe in exacting fines नि रक्षिता guarded by thousands of pitiless (निर्लिङ्ग) sea-monsters (ग्राह) रत्नालया treasure-houses, the seas In the sea we have cruel ग्राहः वरुण is the lord of the sea निर्लिङ्गग्राह would mean 'wordsman' धनद = कुबेर न निष्कला लामा obtaining his presence (२ e an interview with him) is never fruitless २ e he bestows gifts on those who come near him In the case of कुबेर, the excellent निधिः (treasures) that he has secured are lying idle (he does not make a gift of anything) कुबेर is the lord of the nine निधिः 'महापद्मश्च पद्मश्च शङ्खो मकरकच्छपौ । मुकुन्दकुन्दनीलाश्च खर्वश्च निधयो नव ॥' न अर्थं दशनानि the sight of him (हर्ष) is never bereft of solid gain २ e when anyone sees him, one gets अर्थ (wealth) and people talk (वाद) about it जिन must mean here बुद्ध दर्शनानि means 'systems of philosophy' अर्थं शून्यानि not recognising the doctrine of the existence of (material) objects There are four Buddhist schools, सोत्रान्तिक, वैभाषिक (both of which maintained that thoughts as well objects are real), योगाचार and माध्यमिक (that maintained the unreality of thoughts,

as well as objects) What is common to all these schools is the idea of क्षणिकत्व The author here refers to the योगाचार school That school holds that the only reality is विज्ञान (thought), there are no real entities (अर्थ or वास्तवार्थ) in the external world corresponding to the thoughts that a person is conscious of This theory is called विज्ञानवाद *Vide* वेदान्तसूत्र II. 2 28 and S'āṅkara's Bhāṣhya thereon Compare 'बौद्धबुद्धिमिव निरालम्बनान्' कादम्बरी p 131 of P बहुलै दोषै उपहता marred by many sins श्रिय = लक्ष्य बहुलस्य कृष्णपक्षस्य दोषा (रात्रि) तस्या उपहता (reduced) श्रिय —beauty चित्रम् wonderful अत्यमरम् surpassing the gods अमरान् अतिक्रान्त अत्यमरम् 'अत्यादयः क्रान्ताद्यर्थे द्वितीयया' वार्तिक on पा I 4 79 अपि धिन (न पर्याप्तो विषय) and moreover suppliants do not afford a sufficient (पर्याप्त) scope for his liberality: & there is not a sufficient number of suppliants to enable him to exercise his liberality to the fullest Understand 'न पर्याप्तो विषय' in each of the following clauses and explain similarly प्रज्ञाया शास्त्राणि all the शास्त्रs do not give sufficient employment to his intellect कवित्वस्य वाच language fails to give adequate expression to his poetic gifts सत्त्व spirit, courage उत्साह (energy) is one of the three शक्तis of a king *viz* प्रभुशक्ति, उत्साहशक्ति and मन्त्रशक्ति व्यापारा undertakings कीर्तेर्दिङ्मुखानि the ten regions are not sufficient to contain his fame गुण सख्या—& his virtues were beyond enumeration कौशलस्य कला the 64 *kālās* did not exhaust his skill अस्मिन् राजनि while this king rules यती टुका —योगपट्टक was to be seen only with यत्ति and nowhere else (in another sense) For the योगपट्टक of ascetics, see p 26 above योगपट्टका.—योगेन कूटकर्मणा युक्ता पट्टका false or forged grants For योग in the sense of 'deceit', *vide* the first verse of the 4th उच्छ्वास There are numerous examples of परिसख्यालङ्कार here पुस्त ग्रहा —पार्थिवविग्रहs (earthen bodies, fights among princes) were to be seen in पुस्तकर्म only (in the manufacture of dolls) *Vide* notes on पुस्तकर्म above p 90 षट्पद = अमर दान लहा the quarrels over receiving ichor, quarrels about the recovery of debts As nobody incurred debts there were no quarrels about the recovery of money lent वृत्ताना of metres पादच्छेदा division into four parts, the cutting off of feet अष्टापदानान्—*Vide* notes p 24 चतु रूपना arrangement of the four members (*re* chess), the cutting off of the four limbs (hands and feet) No one committed grave offences for which hacking of limbs was

prescribed by the Smritis द्विज द्वेषा hatred of the chief of birds (१० गरुड), hatred of Brāhmanas and teachers वाक्यविदाम् those who know the rules of the interpretation of Vedic sentences २० मीमांसकसु अधिकरणविचारा examination of अधिकरणसु (cases for discussion), considerations in a court of justice No one resorted to the courts of justice, as there were no disputes Or we may separate as अधिक-रण-विचारा (thoughts of great fights) The पूर्वमीमांसा of जैमिनि and the उत्तरमीमांसा of बादरायण are divided into अध्यायसु, each अध्याय into पादसु and each पाद into अधिकरणसु, each अधिकरण containing one or more सूत्रसु and completely treating of one topic अधिकरण has five members 'विषयो विशयश्चैव पूर्वपक्षस्तथोत्तरम् । निर्णयश्चेति सिद्धान्तः शास्त्रेऽधिकरणं स्मृतम् ॥' According to others the five members are विषयः, सन्देहः (or विशयः), सङ्कतिः, पूर्वपक्षः and सिद्धान्तः उपवीती—'प्रोद्धते दक्षिणे पाणावुपवीत्युच्यते द्विजः'—क्षीरस्वामी quoting from मनु—wearing the sacred cord in the usual manner (over the left shoulder and under the right arm) 'उपवीतं यज्ञसूत्रं प्रोद्धते दक्षिणे करे' इत्यमरः

P 36 ll 1-27 अथोत्तरेण मभूत् उत्तरेण धिष्यस्य not far to the north of the royal seat Words ending in एज् like दक्षिणेन and उत्तरेण govern the accusative or genitive अपरवचनम्—Vide notes p 40 Verse 5 करिकलम् (vocative) young elephant लोलता = चञ्चलता चर व्रतम् observe the vow of discipline (humility) आनत आनन यस्य whose head is bent (not held high in pride) मृगपतिर्नखवत् मङ्गुर (curved) गुरु formidable उपरि held above (the elephant's head) क्षमते न the hook would not tolerate your लोलता The अङ्गुश brought round the elephant when it became restless and disobedient This verse contains a veiled rebuke of Bāna for his लोलता in his youth, when he was like करिकलम् The words मृगपति and गुरु (who teaches or chastises) refer to the king The verse reminds the king of the presence of बाण, about whose चापल्य he had heard reports Mr R R Kale sees a veiled allusion to the king even in the words करिकलम् &c, but that does not seem to us to be proper He takes गुरु as referring to the preceptor of the king त=बाणम् गिरि गम्भीरेण as deep as the roar (बृहित) of a lion in a mountain cave एष . बाणः is he that बाणः ? न पश्यामि I shall not see him without showing him favour Bāna conveys that the very way in which the king addressed him (महानयं मुञ्जङ्ग) showed that the king had favoured him The king spoke the words to the मालव

prince and then looked वाण in the face The reading अकृतप्रसादम् (अकृत प्रसाद यस्मिन्) would convey the same sense नीलै धवलै अशुक्लै (किरणै, बल्लै) शाराम् (variegated) *ady* of प्रभाम् and तिरस्करिणीम् भ्रमयन्—the object is प्रभाम् अपाङ्गे नीयमाना तरला तारका (pupil) यस्य आयासिनीं long *i e* spreading परिवृत्य having turned (his body) In order to look at the मालव prince, he turned his eye side ways (तिर्यक्) The rays of the dark pupil became mixed with the lustre of the white eye and so the lustre of the whole eye looked शार The rays of the eye resembled *i* curtain made of white and dark silk His pupil was moved towards the corner of the eye A curtain may have stars on the borders (अपाङ्ग) प्रेष्ठ superlative of प्रिय मालवराजसूतो—(*Vid* Intro p XXXII) this seems to have been मावस्युत the younger of the two princes that were the companions of Harsha and his elder brother भुजङ्ग a gallant, a man of dissolute habits 'भुजङ्ग सर्पविज्ञयो' हेमचन्द्र तूष्णीं तस्मिन् when that (मालव prince) showed by his silence that he had not understood the king's words अगमित नरेन्द्रवच येन अविज्ञात तत्त्वं येन who does not know the truth अश्रद्धवान् इव as if you do not believe me (in my real character) नेय इव like one led (by others) आज्ञापयसि—this and the correlative विज्ञापयामि or विज्ञापयति are employed by ordinary persons in addressing a person very much superior in the sense of वदसि, कथयामि &c स्वैरिण capricious, unrestrained विचित्रा various, strange प्रवादा rumourous महद्भि तस्यम् but the great ought to see things as they are नाहं शिष्टमिव you will please not misunderstand me, as if I were an ordinary man अविशिष्टम् without anything to distinguish him सोमपायिनाम् that drink सोमः *e* that performed the सोमयागः सस्कारा the purificatory ceremonies performed in the case of a द्विज from conception to death, such as जातकर्म, नामकरण, उपनयन &c साङ्ग —the अङ्ग (auxiliary branches of study) of the वेद are six, *viz* शिक्षा (phonetics), कल्प (ritual of sacrifices), व्याकरण (grammar), निरुक्त (etymology and exegesis), छन्द (metrics) and ज्योतिष (astronomy) In these three sentences वाण seems to have in view the well-known verse 'जन्मना ब्राह्मणो ज्ञेयः सस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभि श्रोत्रिय उच्यते ॥' शास्त्राणि—such as अलङ्कार, न्याय, वेदान्त &c दार रिक्तोऽसि since my marriage I have been a diligent householder 'कुटुम्बव्यापृतस्तु य । स्यादभ्यागारिक' इत्यमर 'अभितोऽगारे भव अभ्यागारिक' क्षीर० कामे भुजङ्गता—this sentence is capable of three senses, two of which are principally intended (1) Wherein consists

my भुजङ्गता (being a lewd person)? What is there in all my life which deserves to be referred to in the words 'महानय भुजङ्ग'?

(2) भुजङ्गता is to be found only in काम (Cupid) and not in me

(3) What woman was embraced by me? (कामे भुजङ्गता) लोकमासीत् but (I must admit) that my youth was not without those follies which are not inconsistent with the two worlds (i.e. this world and the next) He says he was guilty of trifling follies that would not be very much censured in this world or would not come in the way of his attaining heaven अविद्यमान अपलाप (concealment, denial) यस्य अत्र .सि I do not deny this much अनेनै- हृदयम् my heart does feel repentance (विप्रतीसार) for this सुगत = बुद्ध शान्तमनसि—this, कर्तरि and दण्डभृति are to be connected with देवे मना स्थानाम् who carries out all the rules of the (four) Varnas and the (four) āś'ramas, like Manu Bāṇa refers probably to the मनुस्मृति wherein are laid down the rules of वर्णस and आश्रमस that were supposed to have been promulgated by Manu *Vide* मनुस्मृति I 2 and 107 सम भृति when you wield the rod of punishment like यम 'धर्मराज पितृपति समवर्ती परेतराद्' इत्यमर Death deals equally with all, यम is also called दण्डधर The king also is दण्डधर (he punishes wrongdoers) सप्ता रश्मनाम् whose girdle is formed of the seven oceans For the seven oceans, see p 32 For the द्वीप, see p 3 अविशङ्क without fear क इव सर्वं कल्पयिष्यति what man possibly will act the part of improper conduct even in his mind, improper conduct which is closely related to all calamities From अविनय spring all calamities Even the acting of improper conduct is impossible, much more actual performance आसता पेता let alone human beings मनुष्यस्य भाव मनुष्याणां समूहो वा मानुष्यकम्- त्वस्य पिबन्ति In consequence of your power, even bees drink honey in fear To drink मधु (wine) was a महापातक So the bees are as though afraid of the punishment that may be meted out to them 'ब्रह्माहत्या सुरापान स्तेय गुर्वङ्गनागम । महान्ति पातकान्याहुः ससर्गश्चापि तै सह ॥' मनु० 11 54 रथाङ्ग (चक्र) नाम येषाम् (चक्रवाका) लज्जन्ते प्रियाणाम् are ashamed of their great attachment to their mates अस्यनुवृत्ति (pleasing, following) एव व्यसनं (vice, attachment) A चक्रवाक is a type of love चपलायन्ते play their tricks शरारव destructive, ferocious For शरार see p 23 सानुक्रोशा इव as though compassionate पिशितानि = मासानि. अन ग्राहिष्य understanding the minds of others as they are अनपाचीन not opposite (to the real state of things).

P. 36 l 28—P 37 l 32 भूपति णेति केवल कथयत् he only revealed his inward pleasure by merely casting at him an affectionate glance which seemed to bathe him in a shower of nectar The king did not show him any outward marks of favour such as सम्भाषण, but बाण understood from the king's look that inwardly the king was pleased with him लम्बमाने hanging (on the western horizon) The next sentence is बाणोऽपि निवासस्थानमगात् (l 21) धौत (washed, polished) आरकूट (brass) तस्य इव कोमला आतपत्विद् यसिन् (ady of वासरे) The light of the sun in the evening (on trees and mountains) looked like polished brass निर्वाति loc sung of m p of वा with निर्—to be extinguished अस्ता मति when the sun (मनीचिमत्), leaving the sky, the diadem (किरीट) of the crest of the setting mountain, let fall his rays like the sprays of *Nichula* trees 'कूटोऽग्नी शिखर शृङ्ग' इत्यमर निचुलमञ्जरीणामिव भा येषाम् नेचुल is a tree with scarlet flowers 'निचुलो हिज्जलोऽम्बुज' इत्यमर रोमन्धेन मन्धराणि कुरङ्गकुटुम्बकानि तै अध्यास्यमान भ्रदिष्ठ गौष्ठीनपृष्ठ वासु रोम य स्थलीषु when the soft surfaces of deserted cowpens in the forests had families of deer sitting on them lazily ruminating भ्रदिष्ठ—superlative of मृदु We must read गौष्ठीन गोष्ठ भूतपूर्वं (that was formerly a cow pen) गौष्ठीन, according to 'गोष्ठान् सज्ज भूतपूर्वे' पा ४ 2 18 शोका तदीषु when the banks of rivers were plaintive with the cries (कूजित) of the female चक्रवाक birds overwhelmed with sorrow At the approach of night the चक्रवाकस were supposed to be separated from their mates वासु-विटेषु (on branches where they had made their nests) उपविष्टानि वाचादानि चटकाना चक्रवालानि येषु आलवालेषु (basins round trees) आवर्जिता (emptied) सेकार्थं जलकुटा (water pots) येषु—ady of निष्कुटेषु (pleasure groves) 'घट कुटनिपावली' इत्यमर 'गृहारामास्तु निष्कुटा' इत्यमर (कुटात् गृहात् निष्कान्ता निष्कुटा) दिवस व्राते when herds of hungry calves (तर्णक) began to suck the flowing udders of cows that returned after wandering (विहृति) the whole-day प्रस्तुता-स्तना यस्य (ady of वर्गम्). स्तनन्धय—from स्तन and the root धे 1 P to suck (स्तन धयतीति), a nasal being inserted according to 'नासिकास्तनयोध्मधिदो' पा 3 2 29 उद्भूत क्षीर यस्मात् Read चास्तधराधरं अस्त मण्डले when the disc of the sun, the boat in the ocean of evening (twilight), with red hue, sank (below the horizon), as though it were plunged into the flood of the stream (धुनी) of the minerals (धातु) on the western mountain वैदिक (red chalk) is particularly known as धातु (in the case of

mountains) 'धातुर्मेन शिलाद्यद्रेगैरिकं तु विशेषत' इत्यमरः पतङ्गस्य इदं पातङ्गम् The sun's disc became extremely red when about to dip into the ocean The poet fancies that it was swept into the stream of red chalk The disc resembles a small boat and the rosy hues of the evening sky resemble the sea पानपात्रे is not so good as यानपात्रे It will mean 'the disc of the sun looked like a goblet for drinking the ocean of evening' The evening being red, the goblet containing it would also look red अजलेन शुचयः शयचरणा येवाम् 'पञ्चशाखः शयः पाणि' इत्यमरः. Brahminical ascetics washed their hands and feet before worshipping in the shrine चैत्यं a sanctuary, a temple, a holy tree (growing by the side of a road) 'चैत्यामायतनं तुल्ये' इत्यमरः ('चित्यायामिदं चैत्यं देवकुलमहावृक्षाद्युपाश्रयः' क्षीर०) पाराशरिषु—see above p 90 यज्ञपात्रैः पवित्रा पाणयः येवाम् (adj of अजने) प्रकीर्णा (spread round) वह्निं (कुशा) यस्य (adj of अवेदसि) उद्धतं तेजः यस्य the flames of which leapt up (when oblations were thrown into it) वषट्कृतं to offer (an oblation) with the cry वषट्. वषट् is an exclamation on offering an oblation (the name of the deity being put in the dative) e g इन्द्राय वषट् यायजूकः—one who frequently performs sacrifices—from यज् with affix ऊक, according to 'यजजपदशा यट्' पा 3 2 166 (यायजूकः, जजपूकः, दन्दशूकः) निद्राविद्राणामिन्द्रोक्तुलानि तैः कलिला (full of) कुलाया येषु द्रोणाः काका The comment explains निद्राविद्राणः as 'dull with sleep' But elsewhere विद्राणः is used in the sense of 'awake' Compare 'विद्राणविपश्चिद्धि' हर्ष० 5th c. 11th para So we take 'निद्राविद्राणः' as 'not yet gone to sleep' (enough crowding in their nests) Or we may separate as निद्रा अविद्राणः meaning 'not awake through sleep' कापेयविकुलानि (free from their pranks) कपिकुलानि येषु At night the monkeys desist from their pranks 'कापेयचापलादिकम्' क्षीर० (कापे भावः कर्म वा) आरामतरुषु on the trees in the gardens. निजि कुले when the swarms of owls (कौशिकः), settled (lit householders) in their huts viz the hollows of old trees, were about to go out मुनि रन्ध्रे—The clusters of bright stars looked like the bright drops of water scattered about in सन्ध्यावन्दनं by the sages दन्तुरयति loc sing of पृ पृ of दन्तुरयति (make indented or serrated) denominative verb from दन्तुर The clusters also looked like the bright teeth (of a lady viz the sky) As drops are scattered on the ground (स्थली), so the stars were scattered in the sky स्वरीयस्—comparative of स्थूल 'निकुरम्बकदम्बकम्' इत्यमरः. अम्बरा शिखण्डे when the topknot of the S'abari of night rose in the sky : e when

the sky was overcast with darkness For शर्वरीशवरी compare 'शर्वरीशवरीचिकुरचये . तमसि' text p 6 l 13 अम्बरं—The topknot of a शवरी may be dangling on her garment (अम्बर) खण्डपरशु (शिव) तस्य कण्ठवत् काले (dark)—goes with ०तारे For S'iva's dark throat, see notes p 2 क्व तारे when the young (fresh, recent) *avatara* (advent) of darkness swallowed all that remained of the evening light सान्ध्यम्-सन्ध्याया. अयं सान्ध्य (०शेष) तम् तिमिर गतासु (०तर्जनाय निर्गतासु) that came forth as if to chide darkness दहनं प्रविष्टं दिनकरं तस्य करशाखासु (fingers, branch like rays) The blazing lamps are fancied to be the fingers of the sun Fingers start from the hand and one of them (called तर्जनी) is employed in threatening or chiding a person Flames are tapering like fingers It was believed that the sun, when setting entered fire Compare रघु० IV 1 'स राज्यं गुरुणा दत्तं प्रतिपद्याधिकं प्रभौ । दिनान्ते निहितं तेजं सविधेव द्रुताशनं ॥' अररसम्पुटसक्तीटनेन कथिता आवृत्तिर्यै. अरर panel. 'कवाटमरर तुल्ये' इत्यमर 'पुरद्वारं तु गोपुरम्' इत्यमर अरर पुरेषु when the city gates as though announced their closing (आवृत्ति) by the creaking of their folding panels It would be better if we could read ०वृत्तिषु आवृत्ति means 'shutting', while आवृत्ति usually means 'revolving' शयं जुषि enjoying the pleasure (उपजोष) of lying on their beds They first lay on their beds for some time and then went to sleep जरतीभिः कथिता कथाः यस्यै शिशुशिशुमाणे (*pr p* of the desiderative of श्वी) was about to sleep चरन् महिषं मयी (lamp black, ink) च तद्वत् मलीमसं (dark) तमं यस्य जनितं पुण्यजनानां (goblins) प्रजागरं येन 'यातुधानां पुण्यजनां' अमर Goblins stalk abroad at night पुण्यजन also means 'यक्ष' They are guardians of कुबेर's treasures and as such must be awake at night. विजृम्भमाणे (growing, yawning) तमीमुखे the mouth (or first part) of Night. 'रजनीं यामिनीं तमीं' अमर मुखरितं (twan-ging) विततज्यं (वितता ज्या यस्य) धनुं यस्य (*ady* of ०ध्वजे). अशेषस्य सप्तरस्य शेषेषीं (मतिं) मुष्णाति इति ०मुष् तस्मिन्—Cupid blinds the intellect of every one in the world. रतस्य आकल्प (dress) तस्य आरम्भेण शोभते इति शम्भलीनां (procuress) भाषितं भजते इति 'कुट्टनीं शम्भलीं समे' अमर भूषा ornaments, decoration मुञ्जिष्या a maid harlot सैरन्ध्या बन्धमानं रत्ननाजालं तेन जल्पारु (noisy, jingling) जघनं (loins) यासाम् 'स्याञ्जल्पारु वाचाल' अमर . For सैरन्ध्री, see notes p 90 जनीषु young ladies 'समा स्तुषा जनीं वध्वः' अमर वशिकासु (empty) विशिखासु (roads) विहरन्तीति विहारिण्य (wandering) तासु. 'वशिकं तुच्छरिक्तके' अमरः 'रथ्या प्रतोलीं विशिखा' अमर. (विषतशिखा मुण्डितेव, समन्ताद्विशोषिते जनसंमर्देन वा' क्षीर०). अनन्यज (काम) अनुपुव.

यासान् 'अनुष्ठव' सहायश्च' अमर They went alone, with hearts
 aflame अभिसारिकासु—see notes p 33 विरली . जल्पिते when the
 sweet (मञ्जु) chatter of the females of *Hamsas* lying in the
 ponds, as dull (low) as the jingling of anklets (मञ्जीर-रम्),
 gradually ceased 'हसस्य योषिद्वरय' अमर, 'वेशन्त पल्लव चाल्पसर'
 अमर For निद्राविद्राण, see notes above p 162 निद्रा रसिते when
 the notes of cranes, appearing to grow longer to those that
 were kept awake, as though melted the hearts of separated
 lovers In the stillness of night, the notes appeared longer
 भावि निकरे इव—the lamps scattered about were like the
 shoots of the seeds of the coming day From shoots
 large trees grow The flickering lamps contained in them
 the potential day that was to dawn अनेकानि पालचरित
 चापलानि तस्य उचित (appropriate to) कौलीन (evil report) तेन
 कोपित 'कौलीन पशुभिर्युद्धे कुलीनत्वापवादयो' इति धरणि कौलीन
 (कुलीनस्य कर्म भावो वा) according to 'हायनान्तयुवादिभ्योऽण्' पा 5 1 130
 If we read 'चापलोपचिन' the meaning is 'the scandals that grew
 on account of my follies' मनसा—there is emphasis on this
 word *Vide* notes p 161 यद्य स्यान् if I were an eye sore to
 him, if he were displeased with me इच्छति वन्तम् but he
 wishes me to be virtuous उप स्वामिन for masters teach their
 dependents proper conduct even without words by granting them
 an honour (प्रतिपत्ति) suited to them स्वदोषेण अन्ध मानस यस्य
 अनादरपीडितम् who am pained by the absence of (outward)
 respect (shown by the king) अति चिन्तयन्तम् who entertain
 various fancies about this most virtuous king यथा स्थितम् as
 I really am कटकात्—It will be remembered that Haisha
 was encamped on the अजिरवती (text p 26 L 17) गृहीत (under
 stood) स्वभाव येन परमप्रीतेन—qualifies नरेन्द्रेण प्रसादात् जन्म यस्य
 springing from the favour (of the king) This qualifies
 all the words from मानस्य to प्रभावस्य नर्मन् = amusement,
 merriment

Uchchhvāsa III.

Verse 1 The principal sentence is सु भूयुज —kings (of the character described in the first half of the verse) are born like fine seasons (prosperous times) through the merit of the subjects (of the people) निज खेदा (निजे वर्षे देशे आहित खेह वै) that plant their affection in their kingdom & e that love their kingdoms, (निजेन वर्षेण वृष्ट्या आहित खेह रस घृत वा वै) that produce moisture (or ghee) by rain वर्ष is a subdivision of द्वीप (as in भरतवर्ष) बहु न्विता (बहुभि भक्तजनै अन्विता) followed by many devoted persons, (बहूना भक्ताना अन्नाना ओदनानां वा जनेन समूहेन अन्विता) that are marked by plenty of rice crops or plenty of food 'भक्तमन्वोऽन्नमोदनोऽस्मी स दीदिवि' अमर This verse foreshadows the greatness of पुष्पभूति, the founder of Harsha's family, the treatment he gave to his subjects and the prosperity of his kingdom The metre is अनुष्टुप्

Verse 2 लक्ष्मी द्रष्टुम् to see लक्ष्मी, to obtain wealth विहायसा गन्तुम् to sail in the sky, to rise high न मन whose mind is not eager? This verse shadows forth the four principal topics of this उच्छ्वास Here also the king पुष्पभूति conferred an obligation on भैरवाचार्य, the king had a vision of लक्ष्मी in flesh and blood, भैरवाचार्य assumed a semi-divine form and the cousins of बाण became eager to hear the story of Harsha's life The metre is आर्या

P 38 ll 2-16 अथ समगात् The principal sentence is अथ शरत्समयारम्भे बाण बन्धून् द्रष्टु पुनरपि त ब्राह्मणाधवासमगात् Here we have a description of autumn All the words in the locative (singular) qualify शरत्समयारम्भे विरलिता बलाहका (मेघा) यस्मिन् चातकस्य आतङ्क करोतीति 'रुक्तापशङ्कास्वातङ्क' अमर For चातक, see above p 128 When the clouds disappeared the चातक would not get even a drop of water कणन्तः कादम्बा (कलहसा) यस्मिन् कलहम्स are at ease in the rainy season दर्दुरद्विषि—which is an enemy to frogs मयूरस्य मदमुष्णाति इति The peacock dances at the appearance of clouds and so in शरद् when clouds become rare it pines away हसा एव पथिकसार्धं सर्वं अतिथि यस्य whose only guest is the swarm of travellers—the swans At the approach of the rains, हसः were supposed to leave the plains and run to the मानस lake, whence they returned after the rains were over. शरद् welcomes

the tribe of इस as guests by offering them clear water
 धौतासिनिम (०सदृश) नम यस्मिन् In शरद् the sky is blue and clear
 भास्वर भास्वान् (सूर्य) यस्मिन् शुचि शशी यस्मिन् In the rains
 the moon is obscured by clouds तरुण (young, bright) तारागण
 यस्मिन् गलत् (disappearing) सुनासीरस्य (इन्द्रस्य) शरासन (धनु) यस्मिन्
 Rain-bows are seen when there are clouds For सुनासीर, see
 pp 17-18 सीदत् (vanishing, sinking) सौदामन्या (विद्युत) दाम
 (streak, girdle) यस्मिन् दामोदरनिद्रायै दुहति इति that (शरद्) was an
 enemy to the sleep of विष्णु दाम उदरे यस्य (दाह्ना उदरे बद्ध). *Vide*
 विष्णुपु० V 6 20 for derivation विष्णु was supposed to fall asleep
 in आषाढ for the four months of the rainy season and to get up
 in कार्तिक Compare 'शापान्तो मे भुजमशयनादुत्थिते शार्ङ्गपाणौ' मेघदूत,
 'जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिम्' कादम्बरी p 40 of P, 'न खलु
 साप्रतमाचरति जलशयनदोहद देवो रथाङ्गपाणि' कादम्बरी p 124 of P इत
 (running, flowing) वैदूर्यवर्णै (of the colour of *lapis lazuli*) अर्ण
 (water) यस्मिन् घूर्णमाना (rolling about) मिहिकावत् लवव मेघा तै
 मोघ (idle) मघवा (इन्द्र) यस्मिन् मिहिका fog, dew The clouds, if
 at all seen, are very light in autumn and hardly any rain falls
 So इन्द्र, the lord of rain, is then idle निमीलन्त (closing) नीपा
 यस्मिन् नीप is कदम्ब A कदम्ब tree puts forth buds in the rainy
 season Compare 'मरुन्नवान्मभ्रप्रविधूतसिक्ता कदम्बयष्टि स्फुटकोरकेव ॥'
 उत्तररामचरित III 42, 'कुञ्जलितकदम्बतरौ नभसि मासि' इष्य० 4th उ०, 11th
 para नि कुटजे—कुटज trees blossom in the rains निशु . कन्दले when
 the plantain puts forth no buds मधुस्यन्दि इन्दीवर (blue lotus) यस्मिन्
 कङ्कारै (water-lilies) आह्लादिनि शेफालिकया शितलीकृता निद्र (रात्रि)
 यस्मिन् यूथिकाभि (jasmine) आमोदिनि मोदमानै कुमुदै. (white night
 lotuses) अवदाता (सिता) दश दिश यस्मिन् सप्तच्छदाना धूलिभि
 (pollen) धूमर समीर (wind) यस्मिन् For सप्तच्छद, see above p 136
 स्तवकितै (formed into bunches) बन्धुरै (lovely) बन्धुकै आवध्यमाना
 अकाण्डसन्ध्या (sudden evening hues) यस्मिन् बन्धूक is a red flower
 नीराजिता वाजिन यस्मिन् The नीराजन ceremony was performed
 in शरद् For नीराजन, see p 34 *Vide* रघु० IV 24-25 उदामा
 (wild, unchecked) दन्तिन यस्मिन् दर्पेण क्षीव (intoxicated) औक्षक
 यस्मिन् औक्षकम् multitude of oxen 'उक्ष्णा सहितरौक्षकम्' अमर It is
 derived from उक्षन् (*m*) with affix वुञ according to 'गोत्रोक्षोक्षो
 रभ्राजराजजन्त्यराजपुत्रवत्समनुष्याद्बुञ्' पा 4 2 39 (एष्य समूहे वुञ् स्यात्)
 क्षीयमाण पङ्क्तस्य (mud) चक्रवाल (समूह) यस्मिन् बालपुलिनै (small
 islands) पल्लवितानि सिन्धूना (नदीना) रोधासि (banks) यस्मिन् The
 waters having receded, small islands are formed in the rivers
 in शरद् परिणामेन (by being ripe) आश्वाना (partially dry)

श्यामाका यस्मिन् जनित प्रियकुमजरीषु रज (pollen) यस्मिन्. कठोरा
त्रपुसत्वक् यस्मिन् त्रपुस cucumber कुसुमै श्वेरा शरा (reeds) यस्मिन्

P 38 ll 17—30 समुप इति समुपलब्ध भूपालाव (हर्षाव)
समानातिशय तेन परितुष्टा ज्ञातय kinsmen क्लृप्तमाना applauding
काश्चि मान —he bowed to those that were older than himself and
was saluted by those that were younger Explain each of the
following pairs similarly सम्भ्रान्तेन (excited, flurried) परिजनेन
उपनीत (brought) आसन भेजे he took his seat after his elders
had taken theirs भज त्कार accepting the hospitality consisting
of flower offerings &c कश्चि यूयम् have you been happy all
these days? (I hope you have &c) अप्रत्यूहा = अविघ्ना सम्यक्करणेन
परितोषित द्विजचक्र वस्याम् अप्र क्रिया does the performance of
sacrifice proceed without obstacles, gratifying the groups of
Brāhmanas by its proper procedure? क्रतो इय क्रातवी. यथा भुज
do the fires consume the oblations accompanied by faultless
mantras as prescribed (in works on ritual)? अविकलान् मन्त्रान्
भजन्ते इति भाजि (हवींषि) A मन्त्र is अविकल (perfect, entire) when
it is recited with correct accent and without slurring over any
letter Compare 'मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानः हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥' शिक्षा अविच्छिन्न
unbroken, continuous कश्चि योग Is there (I hope there is) the
same intent application as in years long past to the practice of
यज्ञविद्या (the lore of sacrifice)? अभियोग — 'आभिमुख्येन उच्यते' क्षीर०
परस्परस्पर्धानुबन्धेन अवन्ध्य (not useless, fruitful) दिवस तेन दर्शित
आदर येषु The words स, तानि, मा are used in the sense of
प्रसिद्ध तान्येव मण्डलानि are there the same assemblies for the
exposition of grammar, showing their regard (to the study
of व्याकरण) by days rendered fruitful by continuous
emulation of each other? Each one of the assembly tried
to excel the others in the exposition of knotty points of
grammar On व्याख्यान, the महाभाष्य says 'न केवलं चर्चापदानि
व्याख्यानं वृद्धिं आवृत्तिं देजिति । किं तर्हि । उदाहरणं प्रत्युदाहरणं वाक्यान्वाहार
इत्येतत्समुदितं व्याख्यानं भवति' (Kielhorn Vol I p 11) परित्यक्त
अन्यकर्तव्यं यस्याम् which disregarded all other occupations प्रमाण-
गोष्ठी assembly or society for the discussion of the means of
knowledge This refers to logic The very first topic for
treatment mentioned in the first Sūtra of the न्यायसूत्र is प्रमाण
Generally four प्रमाण are mentioned viz प्रत्यक्ष, अनुमान, उपमान
and शब्द मन्दीकृत इतरशालेषु रस (liking) येन. मीमांसा—refers

to the पूर्वमीमांसा of जैमिनि and to the उत्तरमीमांसा of बादरायण In these three clauses बाण suggests that his cousins were पदवाक्य-प्रमाणज्ञ, पद standing for grammar, वाक्य for मीमांसा and प्रमाण for न्यायशास्त्र अभिनव सुभाषित एव सुधा तां वर्षन्तीति For सुभाषित see p 11

P 39 ll 1-9 अथ वारयन् तात a term of endearment applied even by elders to youngsters and by friends to friends Compare 'नहि कल्याणकृत्कश्चिदुर्गतिं तात गच्छति' गोता 6 40 सन्तोषजुषा who are contented (*adj* of न) सतत सन्निहित विद्याविनोद (intellectual diversion) येषाम् वैतान वह्नि एव वह्निमात्र सहाय येषाम् किय तथा what have we to do with being happy (we have but little concern with being happy)? It should be noticed that the first question asked by बाण was 'कश्चित् सुखिनो यूयम्' They reply by saying that they have all those things that make for happiness viz friends (वैतानवह्नि), amusements and contentment and that they need not bother themselves further, as king हर्ष will look to the rest (to their protection &c) सकलभुवनानि मुनक्ति (protects) भुजङ्गराज शेष तस्य देहवत् दीर्घे शेष also supports (protects) the earth क्षितिभुज = हर्षस्य विमुक्त कौसीद्य येन कौसीद्य— from कुसीद (कुत्सित सीदति असिन्) with affix घञ् The kinsmen of बाण administer him a delicate rebuke यथाविभव as our wealth permits शैश कथामि reminiscences of past boyish sports and stories of their ancestors यथा करोत् he performed the usual observances

P 39 ll 10-22 अत्रान्तरे पपाठ दुक् वसान wearing a pair of silken Paundra garments, as white as the corner of the peacock's eye, and cut off from a long piece of silk cloth पट्ट here stands for what is called तागा in Marathi He had cut off two pieces from a long roll of silk cloth पौण्ड्र—Manufactured in the Pundra country पुण्ड्र would correspond to modern Bengal and Bihar शिखण्डिन अपाङ्गवत् पाण्डुनी अवसान end बन्दिता because he was a bard. The bards formed a distinct class, sprung from क्षत्रिय father and Sūdra mother तीर्थ तिलक whose *tilaka* (on the forehead) was made of *gorochand* and clay from a sacred spot (river &c) Various substances were prescribed as affording fit material for making a तिलक 'तीर्थसृष्टिकाष्ठ च विस्वो मलयसम्भवम् । जाद्वीर्यमहानिम्बतुलसीकाष्ठमेव च । गोरोचना गन्धकुष्ठ जल चागुरुगोमयम् । खानान्ते सर्ववर्णानामाश्रमाणा तथैव च । एतानि तिलकान्याहुः सन्ध्यादिसर्वकर्मसु ॥' तैलामलकाभ्यां मसृणित (made smooth and glossy) मौलि (केशा) यस्य अनु चुम्बिना kissing his short

topknot निबिडेन dense with flowers सङ्ग कान्ति the colour of his lip was bright because he had chewed betel only once If he had taken betel very often, his lip would have been dark-red and not विलस So the reading असद्व्युक्त is not good पक्क रञ्जि the lustre of whose eye was heightened by the application of an eye salve with a pin विनी दधान wearing a simple (not gaudy) and respectable dress आसन्दी=पीठिका—a chair तत्काल अपनीत सूत्रवेष्टन यस्य (adj of पुस्तक) तत्काल निधाय having laid, on a stand (यन्त्रक) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails, although its band was removed at that very moment His nails were bright and the rays from them resembled lotus-fibres When he passed his hand round the book in unloosening the string in which it was wrapped, he as though seemed to be tying it up again पृष्ठ स्थानके when a place was assigned behind him to मधुकर and पारावत that sat near (सनीट) The two seem to have been persons that played upon flutes by way of accompaniment So the reading of B 'वाशिकाभ्या' is good C and T translate मधुकर and पारावत as bee and dove What purpose these served is not clear Perhaps they were pets वाशिक-वशवादन शिल्पमस्य (from वश + ठक्) according to 'शिल्पम्' पा 4 4 55 It would mean 'that served as flute players' प्राभातिक लिख्य having taken out the leaf inserted inside as a mark to indicate the portion read in the morning प्राभातिक प्रपाठक (section) तस्य छेद (end) तस्य चिह्नकृतम्. प्रपाठक also means 'reader', the meaning being 'made as a mark to denote the portion read by the morning reader' गृहीत्वा पाठिका he took a small block (lit panel) light (not heavy) because there were a few leaves only क्षालय त्रन्धम्—the idea is—the bright rays of his teeth when he recited the verses looked like bright water and like white flowers सुख श्रोतॄणाम् captivating the hearts of his hearers by the sweet intonations of his voice, as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue) सरस्वती is spoken of as dwelling in the mouth of a learned man On गमक the com says 'गमयन्ति रागस्वरूपमिति गमका असाधारणानि स्वराणां निमीलनानि वानि लक्ष्येष्वन्तरमार्ग इति प्रसिद्धास्तैर्गमकैः स्वरवतिविशेषैः' गमक is thus defined 'गमक स्वश्रुतिस्वानच्छायां श्रुत्यन्तराश्रयम्। स्वरो यो मूर्च्छनामेति गमकः स इहोच्यते ॥ कम्पित स्फुरितो नीलो भिन्न स्थविर एव च। आह्वयान्दोलितौ चेति गमकाः सप्त कीर्तिता ॥' According to the सङ्गीतरत्नाकर, गमक

is a certain कम्प of the voice, it enumerates 15 kinds of it 'स्वरस्य कम्पो गमक श्रोतुचित्तुखावह ।' 3rd chap 45 गीत्या पपाठ he sang or chanted पवमानप्रोक्त पुराण the Purāṇa promulgated by Vāyu & the वायुपुराण सूत says in the वायुपुराण I 47-48 'पुराण सप्रवक्ष्यामि यदुक्त मातरिश्वना ॥ पृष्टेन मुनिभिः पूर्वं नैमिषीयैर्वैष्णवात्मभिः ।' सूत had learnt it from व्यास (verse 46) The वायुपुराण is one of the most ancient of Purāṇas The topics generally treated of in a पुराण are summarised in the following verse 'सर्गश्च प्रतिसर्गश्च वशो मन्वन्तराणि च । वशानुचरितं चैव पुराणं पचलक्षणम् ॥'

P 39 1 23—P 40 1 5 तस्मिन्श्च लोकयन् श्रुतिभिः सुमगा गीति-
गर्भे यथा स्यात् तथा श्रुति is a technical term in music It means 'a particular division of the octave, a quarter tone or interval' They are 22 in number श्रुतिs are those elementary नादs from which the seven स्वरs (सरिगमपधनि) are evolved 'हृषध्वनाडिकास्त्र-
द्वाविंशत्यणुतिरोजनाटीषु । तावन्तः श्रुतिसंज्ञा न्युनांदा परपरोच्चोच्चा ॥ एव गले च शीर्षे ताभ्यः सप्त स्वराः श्रुतिभ्यः स्युः ।' रागविबोध verses 13-14 तार स्वरेण accompanying the note of the chant in a voice loud (तार) and sweet Verse 3 The first half contains words that apply both to हर्षचरित and पुराण तदपि that also मुनिगीतम् sung by sages अतिपृथु very large The वायुपुराण contains several thousand verses अतिपृथु surpassing पृथु, the first king (पृथुमतिक्रान्त) For पृथु vide notes on the 2nd verse in the 4th उ० पावन holy (applies to both) पावन also means 'composed by पवन & by वायु' हर्ष मिदम् this Purāṇa does not seem to me to differ from the career of Harsha Verse 4 The four adjectives qualify both गीत and हर्षराज्य वशा वादि that is chanted in notes that are in harmony with the flute (with गीत), where disputants follow their family & where there are no disputes among members of the same family वशस्य (flute) अनुगम ययो तौ ङमौ विवादिनौ (स्वरौ) यत्र, वशस्य (family) अनुगम येषां ते ङमा विवादिनः यस्मिन् The seven स्वराs are grouped into four classes in भरत's नाट्यशास्त्र (Chap 28 23) 'चतुर्विधत्वमेतेषां विज्ञेयं श्रुतियोगतः । वादी चैवाथ सवादी हानुवादी विवाद्यपि ॥' Then he says 'विवादिनस्तु ये तेषां स्वादिशक्तिकमन्तरम् । तद्यथा ऋषभगान्धारौ धैवतनिषादौ' Those are विवादिस्वरs (७५५ ऋषभ and गान्धार, धैवत and निषध) between which there is a difference of 20 श्रुतिs The रागविबोध (verse 38) puts the matter differently 'एकश्रुत्यन्तरितौ विवादिनौ वैरिणौ मिथो भवतः ।' Those are विवादिs that are separated by one श्रुति (& ultimately 20 श्रुतिs, as there are only 22 श्रुतिs) and are destructive of the harmony of each other स्फुटकरण which is clearly pronounced or the rhythmic pauses of which are clear

(with गीत) स्फुट करण (pronunciation) यसिन् or स्फुटानि करणानि यसिन् करण means 'the beating of the hands to indicate the proper ताल' महिनाथ on कुमारसम्भव 6 40 says "करणैस्तालव्यवस्थापकैस्ताडनविशेषैः । तदुक्तं राजकन्दर्पेण 'नृत्यवादित्रगीतानां प्रयोगवशभेदिनाम् । सस्थान ताडन रोध करणानि प्रचक्षते ॥' इति" स्फुटानि करणानि यसिन् (with राज्यम्) in which the documents (of sale &c) were clear (and not ambiguous) For this meaning of करण see मनु० VIII 145 भरत गुरु weighty (important) because of its conforming to the path of Bharata (with गीत) भरत is the reputed author of the science of dancing and music The extant नाट्यशास्त्र claims to be his work The chant of सुदृष्टि conformed to the rules laid down by भरत भरत गुरु (with राज्य) 'that was wide because it embraced the path (the region) of Bharata' Here there is a reference to भरतवर्ष (India) which was so named according to the वायुपुराण (chap 33 50-52) and the भागवतपुराण (V 4 9 and XI 2 15-17) after भरत, son of ऋषभ According to ब्रह्मपुराण (13 57) भरतवर्ष was named after भरत son of दुष्यन्त and शकुन्तला श्री यौतम्—(1) issuing from a sweet throat (with गीत), issuing from श्रीकण्ठ श्रीकण्ठ was the name of the country where हर्ष's ancestors ruled श्रीयुक्त कण्ठ श्रीकण्ठ Or श्रीकण्ठ means शिव Then गीत would refer to the वायुपुराण and not the chanting of it by सुदृष्टि. As all learning springs from शिव, the पुराण may also be called श्री०. हर्षराज्यम् (with गीतम्) would mean 'which is the realm of joy These verses serve to introduce the request made by Bāna's cousins चत्वारं qualifēs उपमा and आतर पितामहमुखानि एव पद्मा Brahmā has four mouths वेदाभ्यासेन पवित्रिता मूर्तय येषाम् (applies to both उपमा and आतर) Each of the four Vedas was promulgated by a special mouth of Brahmā Vide विष्णुपुराण I 5 ऋग्वेद, यजुर्वेद, सामवेद and अथर्ववेद were respectively created from his four mouths beginning with the eastern उपाया—these are the four methods of policy in politics viz साम (reconciliation), दान (bribery), भेद (internal dissensions) and दण्ड (open attack) साम मुखा whose mouths are charming by the repeating of the सामवेद or by adopting the policy of conciliation (with आतर), the commencement of which is charming by the employment of reconciliation (with उपाया.) साम is the first उपाय गणपति—These are the names of द्राण's cousins आतर—connect this with परस्परस्य मुखानि व्यलोकयन् प्रसन्न . व्याकरणेऽपि—In the world as well as in grammar they were प्रसन्नवृत्तयः &c The words in this clause have two meanings

throughout प्रसन्ना वृत्ति येषाम् whose conduct is gracious or mild (with लोके), whose exposition (of पाणिनि's सूत्रs) is clear (with व्याकरणे) It is not possible to suppose that the काशिकावृत्ति of वामन and जयादित्य is referred to here According to Itsing's statement, the काशिकावृत्ति was composed about 660 A D But Itsing's statements are rather confused and in our humble opinion not entitled to the weight given to them by western scholars *Vide* Dr Takakusu's translation of Itsing's work (Oxford 1896 pp 175-176 for what is called वृत्तिसूत्र there) गृहीत वाक्य (गुरुवाक्य आप्तवाक्य वा) यै that listened to the words of relatives or elders (with लोके), that had understood the Vārtikas of कात्यायन (according to the com) वाक्य may refer also to the वाक्यपदीय of भरवृहरी कृत गुरुपदे न्यास यै. that followed in the footsteps of their teachers or that had planted their feet on (i e had attained) an eminent position (with लोके), कृत (अभ्यस्त) गुरुपदेषु न्यास. यै that studied the n्यास on difficult words (in the Sūtras of पाणिनि) न्यास is a name applied to the commentary of जिनेन्द्रबुद्धि on the काशिकावृत्ति But it is hardly possible that Bāna refers to it न्यास was a name given to several grammatical works Bhāmaha (8th century A D) mentions a न्यास, which seems to be जिनेन्द्रबुद्धि's work 'शिष्टप्रयोगमात्रेण न्यासकारमतेन वा। तुच्चा समस्तषष्ठीक न कथञ्चिदुदाहरोत् ॥' माघ in शिशु० II 112 refers to a न्यास, वृत्ति and निबन्धन (i e महाभाष्य) न्यायवेदिन who knew what was proper, who knew the maxims of grammar The महाभाष्य mentions many न्यासs like the कूपस्थानकन्याय (vol I p 11), कुम्भीधानन्याय (vol I p 265), अर्धजरतीयन्याय (vol II p 231), अविरविकन्याय (vol III p 124) Or न्याय means 'rules for the interpretation of the Sūtras', such as 'असिद्ध बहिरङ्गमन्तरङ्गे' (vol I p 26) or 'छन्दो वत्सूत्राणि भवन्ति' (vol I p 37) सु गुरुव (सुकृत पुण्य तस्य सग्रह (सम्भय) तस्य अभ्यासे गुरुव) that were great in the repeated accumulation of merit, सुकृत सग्रहस्य अभ्यास तेन गुरुव who became teachers (of grammar) because they had well studied the सग्रह (a work of व्याडि) In the महाभाष्य, the work called सग्रह is frequently referred to 'सग्रहे एतत्प्राधान्येन परीक्षित नित्यो वा स्वात्कार्यो वेति' (vol I p 6) In the days of भरवृहरी, author of the वाक्यपदीय, the work was lost 'प्रायेण सक्षेपरुचीनल्पविद्यापरिग्रहान्। सम्प्राप्य वैयाकरणान् संप्रहरेऽस्मत्सुपागते ॥' वाक्यपदीय II 484 Therefore it seems unlikely that बाण is serious when he says that his cousins had studied the सग्रह His sole aim is to bring out similarity between लोक and व्याकरण by puns लब्ध शब्दा. that were called 'good' by

the people, that employed only grammatically correct words महाभारतेन भाविता (purified) आत्मान येवाम् 'आर्षादिबहुधाख्यान दर्विचरिताश्रयम् । इतिहासमिति प्रोक्त भविष्यद्भूतधर्मयुक् ॥' महा इल्लिन eager to know the stories of heroes सुभाषितश्रवणे रस एव रमायनं तस्मिन् अवितृष्णा not free from desire as to the elixir viz pleasure of listening to सुभाषित For रसायन, see p 55 They had no desires except this वयसि प्रथमा foremost in years वचसि in eloquence महसि in (Brahmanical) lustre यजुषि in sacrificial prayers, or in the (study of) the यजुर्वेद पूर्व इरा who had already made an agreement (सङ्गर) (to request बाण to tell the story of Harsha's life) विवक्षव = वक्तुम् इच्छव सित एव सुधा तथा धवलित कपोलोदर येवाम्

P 401 6-P 411 4 अथ मभूत् कमलदलवत् दीर्घे लोचने यस्य दत्ता सज्ञा यस्यै to whom a signal was given दशनाना ज्योत्स्नया क्लृप्ता ककुभ येन The rays of his white teeth resembled moon-light द्विजाना काशैत् The moon, lord of *devyas*, carried off the wife of his preceptor In this and the following sentences, the author finds various faults in the kings and heroes of old to show that only Harsha is spotless Some of the blemishes, however, are merely verbal 'द्विजराज शशधर नक्षत्रेश क्षपाकर' इत्यमर गुरुदारग्रहण is a महापातक Vide notes p 160 It is to be noted that this passage up to युधिष्ठिर &c corresponds almost *verbatim* with a passage in the वासवदत्ता of सुबन्धु, where however there is no reference to मान्धाता, सौदास, मरुत्, पाण्डु and पृथु Our humble opinion is that examples had already been collected in works that preceded सुबन्धु and बाण and that both derived their inspiration from them If there is any borrowing between the two, then it is बाण that borrows बाण adds to the list and also to the phraseology employed in the वासवदत्ता, as we shall show later on Vide Hall's Vāsavadattā pp 273-276 and pp 337-340 of the Sṛīṅgam edition सोम performed राजसूय and became concerted He carried away तारा, the wife of बृहस्पति, and did not give her back though asked by Brahmā to do so He had a son from her named बुध Vide विष्णुपु० IV 6 See 'सकलजगद्गीयमानबुधकर्णानन्दकारिणौ सोमसूर्यवशावि' हर्ष० 4th उ० and notes thereon दयिते त was separated from Āyus, dear to him आयुस् means 'life' also आयुस् was the son of पुरुरवस् and उर्वशी The com gives the story alluded to here as follows—'पुरुरवा पूर्वा दिश जेतु गच्छन्केनाप्याहृतप्रभूतधनेन विप्रेण यशे निमज्जितो लोभाक्षिप्तस्तद्धन जिहीर्षुस्तच्छापाद्गृह । तस्मिन्मृते स विप्रो नृप विना प्रजा

निवर्तते इति ज्ञात्वा तदाशुषा राजर्षिमायुर्नामानमजीजनदिति' In the वासवदत्ता we have 'पुरुषा ब्राह्मणधनवृष्ण्या विननाश' नहुष आसीत्—नहुष, desiring another's wife, became a great serpent Note that मुजङ्ग also means 'a lewd or dissolute person' नहुष was the eldest son of आयु When Indra ran away through fear of the sin of ब्रह्महत्या in killing वृत्र, नहुष, who had performed numerous sacrifices, was appointed इन्द्र by the gods In his vanity he cast lustful eyes on शची, the wife of इन्द्र At the advice of बृहस्पति, she agreed to yield to his wishes if he would come to her in a palanquin carried by sages While coming in that way, he struck अगस्त्य, who was slow, with his foot urging him to greater speed with the words 'सर्वं सर्वं' Then अगस्त्य cursed him to be a सर्प *Vide* महाभारत वनपर्व Chapter 181 Compare रघु० 13 36 'अमेदमात्रेण पदान्मघोन प्रअशया यो नहुषं चकार।' ययाति was the second son of नहुष and married देवयानी, the daughter of शुक्र, who was a ब्राह्मण आहित ब्राह्मण्या पाणिग्रहण येन—Who took the hand of a Brāhmana girl (i.e. married her), who held a ब्राह्मणी (देवयानी) in his hand (when rescuing her from a well) पपात fell off from caste usages, perished (i.e. became prematurely old) A male belonging to any one of the four Varnas could marry a girl of the same Varna as himself or of a lower Varna, but was forbidden to marry one of a higher वर्ण Compare what ययाति himself says 'अविवाह्या हि राजानो देवयानि पितुस्तव।' आदि० 81 18 ययाति being a क्षत्रिय, there could be no marriage between him and देवयानी, who was a ब्राह्मणी, according to caste usages Therefore he incurred sin शुक्र was the preceptor of वृषपर्वा, king of the असुर The latter's daughter शर्मिष्ठा quarrelled with देवयानी and threw her in a well ययाति, while hunting, found her there and took her out with his hand वृषपर्वा, afraid of शुक्र's curse, wanted to please her She demanded that his daughter शर्मिष्ठा should be her slave शुक्र, seeing that his daughter loved ययाति, consented to their marriage Seeing शर्मिष्ठा in her service, he secretly married her also When देवयानी complained to her father of ययाति's faithlessness he cursed him to be prematurely old It will be seen from the above that marrying a ब्राह्मणी was not the cause of ययाति's premature old age, but that the latter was only an incident that occurred later on बाण of course presses it in his service to find fault with ययाति *Vide* महाभारत आदिपर्व chap 78-83 Note 'तामथो ब्राह्मणी राजा विहाय नहुषा-

मज । गृहीत्वा दाक्षिण पाणानुजहार ततोऽवटात् ॥ chap 78 22 स्त्रीमय
 प्रभावत्—there are three senses, (1) he was born a woman,
 (2) he became a woman, (3) he could think of nothing
 but women : e he was extremely lascivious The last is the
 fault found in him The first two are matters of mythology
 See the following from विष्णुपुराण IV 1 8 ff 'इष्टि च मित्रावरुणयोर्मनु-
 पुत्रकामुश्चकार । तत्रापहृते होतुरपचारादिला नाम कन्या बभूव ॥ सैव मित्रावरुणप्रसा-
 दात्सुषुप्तो नाम मनो पुत्रो मैत्रेयासीत्पुनश्चेश्वरकोपात् स्त्री सती नोमसुनोर्दुषस्या-
 श्रमममीपे बभ्राम ।' *Vide* also मार्कण्डेयपु० chap 111 सुबुद्ध, when hunt-
 ing, trespassed upon a grove sacred to पार्वती who was promised
 by शिव that whoever trespassed on the spot where it was would
 become a female सुबुद्ध then again became a female See भागवत
 पुराण 9 1 जन्तु निर्दयता cruelty of killing living beings, cruelty in
 killing (his own son) जन्तु सोमक had 100 wives and only one
 son in old age The son जन्तु was once bitten by an ant and
 the whole royal family was very much distressed and therefore
 he wanted a hundred sons 'धिगस्त्विहैकपुत्रत्वमपुत्रत्व वर भवेत्' वनपर्व
 chap 127 12 He sacrificed his only son and after smelling the
 smoke of his fat his queens gave birth to a 100 sons The
 com gives the story "सोमकस्य राज्ञो जन्तुर्नाम एक पुत्रोऽभूत् । स च
 एकपुत्रत्वादपुत्रत्व वरमिति जानन्नद्विष्य पुरोधसा अभ्यधाधि 'बह्वन्पुत्राश्चेच्छिंसि
 नदस्य सुतस्य वपया होम क्रियताम् । ततो यावत्यो धूममाजिघ्रन्ति ता पुत्रैर्युज्यन्ते'
 इति । स चापि घृणामपहाय तथा कारितवानिति ।" See वनपर्व chap 127-
 128 मार्गन्यसनेन—by his great liking for arrows (i e for
 fighting), by his vice of begging रसातलमगात्—went to पाताल,
 'perished' रसातल is one of the seven पाताल, अतल, वितल, सुतल,
 महीतल, रसातल, तलातल and पाताल मान्धाता, son of युवनाश्व, conquer-
 ed the earth and wanted to vanquish इन्द्र Indra offered to hand
 over his kingdom when he would conquer the demon लवण
 So मान्धाता attacked लवण, who had secured a शूल of miraculous
 powers from शिव मान्धाता perished with all his army in the
 fight against लवण *Vide* रामायण उत्तरकाण्ड chap 67 The रामायण
 does not mention that the son and grandson of मान्धाता
 accompanied him in the fight पुरूकुत्स करोत्—पुरूकुत्स, though
 practising penance, committed a bad deed on the daughter of
 मेकल (the suggestion being that he had intercourse with a
 कन्यका a maiden) मेकलकन्यका means the river नर्मदा पुरूकुत्स
 was guilty of bad conduct while practising penance on the
 Narmadā The com says 'पुरूकुत्स पुरा तपश्चरन्नर्मदाया स्नान कुर्वन्का-
 मयङ्गनामालोक्य कामाविष्टो नीतिसुत्ससर्ज' The वासदत्ता has 'पुरूकुत्सः

कुत्सित एवाभवत्' कुवल्याश्च—According to the मार्कण्डेयपुराण (chap 20 ff) the king ऋतध्वज had secured a horse named कुवलय. He pursued a demon that had disturbed the sage गालव in his austerities and went to पाताल. After various incidents which need not be detailed here, he married मदालसा, daughter of a नाग अश्वतर. भुज ग्रहात् by resorting to the world of नागस (viz पाताल), by associating with भुजङ्गस (rakes) अश्वतरकन्या means 'the daughter of a mule' न परिजहार did not omit. The com gives the story differently 'कुवल्याश्चो राजा मृगयाक्रीडनप्रसङ्गेन धर्मादुरो मञ्जनरभसेन सरसीमवतीर्णो रसातल प्राप्नोऽश्वतराभिधा नागकन्यामूढवानिति' The वासदत्ता has 'कुवल्याश्चो अश्वतरकन्यामपि जगाम.' प्रथमपुरुषक the first man, foremost of bad men क is added according to 'कुत्सिते' पा 5 3 74 कुत्सित पुरुष पुरुषक परि पृथिवीम् violated पृथिवी, humbled the earth पृथु was the first king. During his reign, on account of a draught, people were dying of hunger and the earth yielded nothing. People came to him. He took his bow, when the earth assumed the form of a cow and ran away. Then पृथु pursued her and got from her whatever he desired. *Vide* विष्णुपु० I 13 कृकलासभावे in being a chameleon (Marathi सरडा) वर्णसङ्कर— a combination of colours, confusion of castes (by intermarriage). It is well-known that the chameleon changes the colours of its skin. वर्णसङ्कर was looked upon as sinful. Compare गीता I 42 'सङ्करो नरकावैव' नृग gave by mistake the cow belonging to one ब्राह्मण to another. The real owner and the donee had a dispute and came to the king's palace to get it settled. नृग, being absorbed in pleasures, did not see them for many days. They cursed him 'अर्थिनां कार्यं सिद्धयर्थं यस्मात् नैषि दर्शनम्। अदृश्यं सर्वभूतानां कृकलासो भविष्यति॥' रामायण उत्तरकाण्ड Chap 53 18. The वासदत्ता says 'नृग कृकलासतामगमत्' सौदा क्षिति by सौदास the earth was not protected but (only) disturbed or agitated. न रक्षिता (goes with क्षिति) न रक्षिता (instru sing of नरक्षित्) will also mean 'who killed human beings' (with सौदासेन). To protect the earth is the first duty of a king 'क्षत्रियस्य परो धर्मः प्रजानामेव पालनम्' मनु० 7 144. King सौदास also called कल्माषपाद, when tired by hunting, asked a sage named शक्ति the eldest son of वसिष्ठ to make way for him on a road. When he did not move the king whipped him, whereupon the sage cursed him to be a राक्षस subsisting on human flesh. नरान् क्षिणोति इति नरक्षित्. See महाभारत आदिपर्व chap 176 नरकम्—the story of नरक is well known. अवशः अक्षुब्धदयः यस्य who was not master of the

secret of managing dice गृहीत्वा चाश्वहृदय राजन्माक्रासुरिर्नृप ॥ निषधा-
धिपतेऽपि दत्वाश्वहृदय नृप १ वनपर्व Chap 77 18-19 अवशानि अक्षाणि
हृदय च यस्य whose heart and senses were not under his control
This is the fault found in him and also that कलि overcame him
(while हर्ष had controlled his senses and his reign was an era of
righteousness). दमयन्ती chose नल, though even gods like इन्द्र
had attended the स्वयवर कलि enraged at this entered the body
of नल नल became addicted to gambling, lost his kingdom in
favour of his brother who was an expert in gambling, and had
to leave his country After various vicissitudes, he learnt
अश्वहृदय from ऋतुपर्ण and regained his wife, kingdom &c Vide
वनपर्व Chap 53-77 The वासवदत्ता has 'नल कलिनाभिभूत' मित्र
गात्र had his mind disturbed in regard to the daughter
of मित्र, had a weakness for his friend's daughter The last
is the fault found in him One's friend's daughter should
be like one's own daughter सवरण—सूर्य had a daughter
named तपती, who was married by king सवरण who was a devotee
of the sun. Vide आदिपर्व Chap 171-173 इष्ट (प्रिय) राम तस्य
उन्मादेन (intense love), इष्टा रामा (a handsome woman) तस्या
उन्मादेन (by his mad love for) The latter is the fault found in
दशरथ दशरथ died when राम left for the forest to keep his father's
promise given to कैकेयी कार्तवीर्य refers to सहन्राजुन A king,
according to ancient ideas, should be गोब्राह्मणप्रतिपालक and not
पीडक गो पीडनेन also means 'by troubling a ब्राह्मण for a cow',
कार्तवीर्य, a king of माहिष्मती on the नर्मदा, took away the calf of the
कामधेनु of जमदग्नि, father of परशुराम परशुराम killed him His sons
killed जमदग्नि when परशुराम in revenge took the vow of destroying
the क्षत्रिय race Vide वनपर्व chap 115-117 इष्ट बहु सुवर्ण यस्य to
whom plenty of gold was dear इष्ट बहुसुवर्णक येन who performed
a sacrifice called बहुसुवर्णक (in which there was gold and nothing
else & in which the utensils were of gold and gold was
distributed like water) देवानां द्विज बृहस्पति तस्य बहुमत (liked),
देवानां द्विजानां च बहुमत The fault found in him is that he was not
देव मत (while हर्ष was देवद्विजबहुमत) Vide विष्णुपु० IV 1 'मरुत्तस्य
यथा यज्ञस्तथा कस्याभवच्छ्रुवि । सर्वे हिरण्यमय यस्य यज्ञवस्त्वतिशोभितम् ॥ अमाद्यदिन्द्र
सोमेन दक्षिणाभिर्द्विजातय । मरुत्त परिवेष्टार सदस्याश्च दिवौकस ॥ 18-19 The
verse मरुत्त परिवेष्टारो मरुत्तस्या &c is well known to every Brāhmana
मरुत्त desiring to rival इन्द्र asked बृहस्पति to officiate at his sacri-
fice, but the latter refused So he had it performed by बृहस्पति's
brother सर्वत बृहस्पति was very much pained at the prosperity

of मरुत्त *Vide* chap 8 36 *Vide* महाभारत आश्रमेधिकपर्व chap 6-10
 For शन्तनु see above p 153 अतिव्यसनात् through extreme attachment
 वियुक्तो वाहिन्या separated from the river (Ganges),
 separated from his army One who is separated from an
 army is left all alone (एकाकी) To cry because he was left
 alone does not become a great king The वासवदत्ता has
 'शन्तनुरतिव्यसनाद्गते विखलाप' वन—means 'forest' (with पाण्डु) and
 'water' (with मत्स्य) मदनरसेन आविष्ट overwhelmed by the
 passion of love, that has tasted the fruit of the मदन tree
 For this story see आदिपर्व chap 125 • He had been cursed by
 sage किन्दम that he would die when he had intercourse with his
 wife गुरु हृदय whose heart was despondent through fear (of
 the prowess) of his teacher (द्रोणाचार्य) गुरुभय also means
 'great fear' It does behove a king to give up truth through
 fear, however great it may be When द्रोण made a terrible
 havoc in the Pāṇḍava hosts, a rumour spread that अश्वत्थामा
 (son of द्रोण) was killed द्रोण who believed implicitly in the
 truthfulness of युधिष्ठिर asked him what the truth was यु०, who
 knew that it was only an elephant named अश्वत्थामा that was
 killed, said 'हत कुञ्जर,' the latter word being uttered in a very
 low tone The old man heard only the first word, laid aside his
 weapon in grief, when धृष्टद्युम्न killed him *Vide* द्रोणपर्व chap 190
 Compare 'मुक्तशस्त्रकलशयोनिमिव कृष्णवर्त्मप्रसूति' हर्ष० 6th० The वासवदत्ता
 omits 'गुरु हृदय' इत्य कलङ्कम् thus there has been no king without
 (some) stain अपगत कलङ्क यस्मात् ऋते except (governs the abla-
 tive) तथाहि—Here follow several sentences in which बाण shows
 by श्रिष्ट words how हर्ष emulates the deeds of gods and heroes of
 old बल भूत (1) by India, the moving mountains possessed of
 wings (पक्ष) were made steady, by Harsha who subdues armies,
 fickle kings, that had formed coalitions, were paralysed In
 this sentence the king is shown as doing what इन्द्र did For
 the cutting off of the wings of mountains, see p 84
 अत्र कृता (1) By Brahṁā (प्रजापति) the earth (क्षमा) was placed
 over the hoods of the serpent (भोगिन्) शेष, by (हर्ष) the lord
 of the people, forgiveness was shown to the circle of the
 remaining kings For शेष, see above p 145 अत्र पुर कृता (1)
 Vishnu, having churned the ocean king (viz क्षीरसागर), made
 लक्ष्मी his own (wife), by (हर्ष) the best of men, glory was
 made his by vanquishing the king of सिन्धु, सिन्धु—country on
 the Sindhu river There is a reference to the conquests of हर्ष

in this and some of the following sentences बलिना नाग By Bali (king of असुरs) the great serpent (वासुकि) was let loose, who (वासुकि) had unloosened up his coils round the mountain (मन्दर), by the powerful Harsha, the great elephant (दर्पशत) was abandoned (in the forest), having loosened a king from the coils (of the trunk) वासुकि was the rope in the सागरमथन, while मन्दर mountain (भूत) was the churning handle, which must have had round it the coils of वासुकि The churning was done both by gods and demons Compare 'मन्दरमिव सुरासुररभसप्रमितवासुकिक्षणीनेन' हर्ष 4th ३० मोचित भूत वेष्टन येन As to the reference to हर्ष the com says 'श्रीकुमारो नाम राजा किल दर्पशतेनोपजातमदेन हस्तिना वेष्टित तत श्रीहर्षेणाकृत्य खड्ग तस्मान्मोचितोऽसौ दन्ती च रोषादने परित्यक्त इति वार्ता' देवे कुमार —by God, कार्तिकेय was crowned (as the commander-in-chief of the gods against the demon तारक), by the Lord (हर्ष), कुमार was crowned This may refer to the fact that हर्ष crowned his own son in his life time We think, however, that the reference is rather to some other prince It may be कुमारगुप्त, the elder of the two princes of Mālava, that were the companions of Harsha in his boyhood Or कुमार may be the king of प्रागज्योतिष referred to in the 7th उच्छ्वास स्वामि शक्ति by कार्तिकेय who felled the enemy with one stroke, his weapon (called शक्ति) was made famous, by the lord (हर्ष) who destroyed his enemies at one stroke, his prowess was made known स्वामी is a name of कार्तिकेय. He wielded a weapon called शक्ति and killed the demon तारक कार्तिकेय is also called शक्तिवर, नरसिंहेन क्रम —नरसिंह (Vishnu in his man lion avatara) that killed his foe (हिरण्यकशिपु) with his own hand (not with weapons) manifested his valour, the best of men (हर्ष), who destroyed his enemies in person (not with the help of an army), showed his might Perhaps the word विक्रम (which means 'a footstep') contains an allusion to the वामनावतार परमेश्वर —the great शिव took the hand of (१० married) Durgā the daughter of Himālaya, by the great Lord (हर्ष) tribute (कर) was levied from the inaccessible (दुर्ग) Himālaya regions According to Buhler this passage refers to Harsha's conquest of Nepal लोक विभक्त by Brahmā guardians of the world were appointed in the quarters and the treasures of the world were divided among the first-born (kings) 'हिरण्यगर्भो लोकेश स्वयम्भूत्पुत्रानन' इत्यमर.. For लोकपाल, see above p 140 भुवनकोश means the whole universe or world अग्रजन्मनाम् the kings like मनु and पृथु that

were first born लोक विभक्त. by the lord of the world (हर्ष), guardians of the people (great officers) were appointed in the regions and the treasure collected (by taxation) from the whole world was distributed among Brāhmanas. For this distribution, vide Intro XL and notes p 146. There is a third meaning suggested लोकनाथ means बुद्ध कोश is the Buddhist dictionary of वज्रवन्धु. Compare 'शुक्रैरपि शाक्यशासनकुशलैः कोश समुपदिशद्भिः' हर्ष 8th and 5th para महासमारम्भा Great beginnings (with कृतयुग), great undertakings or efforts (with हर्ष). The propriety of प्रथम is this. According to Pauranic accounts, the present is the 7th Manu called वैवस्वत. Fourteen Manus are equal to a day of ब्रह्मा, which latter again is equal to 1000 महायुग (constituted by the four युग, कृत, त्रेता, द्वापर and कलि). A day of ब्रह्मा is called कल्प. It will be seen therefore that numerous कृतयुग have passed away since the world began. In the first कृतयुग, however, very great beginnings had to be made as everything was new, the earth had to be made steady &c, in the succeeding ones there were no such great beginnings पूर्व क्रमेण in the order of the lineage of his ancestors सु माणानाम्. It is long since we entertained the desire to hear अयस्कान्तमणय. magnets नीरस-निष्ठुराणि—dry and hard (with लोहानि), without taste (appreciation) and harsh (with मनांसि) क्षुल्लकानाम् of insignificant (or mean) persons स्वभावेन सरसानि (affectionate, appreciative) मृदूनि च. These two words are the opposite of नीरस and निष्ठुर इतरेषाम् of those who are not क्षुल्लक भार्गवो वश—we saw above (text p 171 29) that Bāna's ancestor वत्स belonged to the भार्गववंश.

P 41 ll 5—18 बाणस्तु यासीत् न हितम् you did not say what would be reasonable (or fit). The idea is that it does not stand to reason that a puny narrator like बाण could narrate the wondrous tale of Harsha's life अघटमान मनोरथ यस्मिन् अघट कल्प-यामि. I am of opinion that your curiosity cannot secure its object शक्या तुष. those who are eager to secure their object are generally wanting in the proper estimate as to what is possible and what is not possible स्वार्थे तद् जेषा ते ऽतुष or स्वार्थाय तुष्यन्ति ते ऽतुष. or तुष may mean simply 'desires' प्रियजनकथाया श्रवणे रस- (passion, liking) तस्य रभसेन (excess) मोहिता प्रविवेक—judgment. क-क Two कs show great disparity or incongruity between two things परमाणोरिव परिमाण यस्य the capacity of which is as small as

that of an atom बहुद्वयम्—refers to Bāna. For ब्रह्मस्तम्भ, see above p 102 परिमितेषु वर्णेषु वृत्ति (वर्तन, जीवन) येषाम् that are produced by a small number of letters, that subsist upon &c The letters of the alphabet which go to make up words are very few सख्यामतिगच्छन्ति numberless वाचस्पते = बृहस्पते अगोचर = अविषय सरस्व भार even the goddess of speech will find this (narration of हर्षचरित) a very heavy burden अविकलम् entire एक वयम् if your curiosity will be satisfied with a part, then I am ready अधिगता कतिपयाक्षरलवा तै' लघ्वीयसी which is light by having acquired a few drops of letters जिह्वा was originally जड (when बाण was a child), but later on it acquired agility What is nimble can turn in any direction किमन्यत्—what more (can be desired)? This is the best combination to induce a person to wax eloquent परि दिवस the day is almost ended. पश्चाच्छम्भमाना. कपिलकिरणा एव जटामार तेन भास्वर—(1) brilliant with the tawny rays, resembling matted hair, that hang down in the west (with पूषा), brilliant with matted hair hanging behind resembling the tawny rays of the evening sun (with राम) भगवान् goes with राम and पूषा मार्गवो राम—Rāma of the मृगु race viz परशुराम महाहृदे in the great lake निमज्जति sinks, bathes पूषा the sun समन्त हृदे—As to the extirpation of the क्षत्रियस्य by परशुराम, see 'परशुराममिव क्षत्रक्षयक्षीण-परशुपाशचिह्नित' हर्ष० 4th उ० and notes thereon परशुराम accumulated the blood of the slaughtered क्षत्रियस्य in five lakes 'त्रि सप्तकृत्वा पृथिवी कृत्वा नि क्षत्रियां प्रभु । समन्तपञ्चके पञ्च चकार रुधिरहृदान् ॥ स तेषु तर्पयामास भृगून् भृगुकुलोद्भूह ।' वनपर्व 117 9-10, see also आदिपर्व 2 3-5 Bāna very frequently refers to the story of परशुराम समन्तपञ्चक was in कुरक्षेत्र Compare 'जामदग्न्येन च शाम्यन्मन्युशिखिशिखासश्वरमुखाय-मानस्पर्शशीतलेषु क्षत्रियक्षतजहृदेऽवकाशि' हर्ष० 6th उ० तथा पचन्त they assented with the words 'let it be so'

P 41 ll 19—32 अथ गच्छत् The first sentence is 'अथ . प्रदोषारम्भे बन्धुमिश्र सार्धं तवैव गोष्ठ्या तस्यौ (बाण) मधुमदेन (by the intoxication of wine) पल्लविता (reddish) मालवीकपोला तद्वत् कोमलः आतप (glow) यस्य मालवी a lady from Malva मुकुलितेऽङ्घ्रि when the day had closed (lit folded itself like a bud) कम लम्बमाने when the sun hung down kissing darkness, being very red as though through the closing of the lotus plants The idea is—when the sun was about to set, the day lotuses closed their petals. The poet fancies that the sun, on finding that the कमलिनी did not respond to his feelings, became angry (red)

and began to kiss darkness instead (in revenge against the कमलिनी) रवि . तमसि when darkness came hurrying on in the sky following the track of the horses of the Sun, as though it (तम) were Yama's buffalo. The simple idea is that the east first became dark and that darkness gradually spread over the whole sky up to the western horizon. A buffalo is dark and Yama's buffalo must be particularly so गृह वल्कलेषु when the bark garments hanging from the roofs (पटल) of the huts (कुटीरक) of house ascetics were removed along with the patches (च्छेद) of the red sunglow. Ascetics may wander from place to place or may have a fixed abode. They had exposed the garments for drying and removed them at nightfall. The lingering red glow also vanished कले कल्मष (पाप) मुष्णाति इति ०मुष् तस्मिन् पुष्णाति *loc sing of pr p of पुष् 9th con* गगन object of पुष्णाति कलि धूमे when the smoke issuing from the places where the sacred fire was kindled filled (*lit* nourished) the sky, the smoke that removed the sins of the Kali age सनियमे that had undertaken the performance of some vow 'नियमस्तु स यत्कर्मानित्यमागन्तुसाधनम्' इत्यमर मौनव्रत अस्ति अस्थ इति ०व्रतिन् वि लोले restless because it was the time for amusing themselves (by moving about here and there). Just when the sun went down, the house-wives had some time which they spent in strolling about विकीर्यमाणा हरिता श्यामाकशालिपूलिका यासाम् before whom were spread green bundles of the hay of श्यामाक corn दुग्धासु that had been milked कपिला a cow (from its tawny colour) वैतान sacrificial (from वितान) 'ऋतुविस्तारयोरस्त्री वितानम्' इत्यमर . तनूनपाद = अग्नि (तनू देह न पातयति इति) पूते विष्टरे (आसने) उपविष्टे. कृष्णाजिनेन जटिले looking hairy with antelope skin जटिन् ascetic wearing matted hair ब्रह्मासन अध्यास्ते इति ०सिन् ब्रह्मासन means a posture of the body for profound meditation. It seems that ब्रह्मासन was a generic name applicable to any आसन, such as पद्मासन 'ध्यानयोगासने ब्रह्मासनम्' अमर (ब्रह्मण सम्बन्धि आसने ब्रह्मासनम्, ध्यानस्य योग उपाय ध्यानमेव योग. इति वा तस्यासनम्) Some define it as 'यक्षपादसुरौ दत्त्वा तिष्ठेदण्डाकृतिर्भवेत्' तालध्वनिभि धावमाना अन्तेवासिनः शिष्या यस्मिन् The meaning is that the disciples came running and clapping their hands (as boys would do) or that the disciples came running, being called by the clapping of their preceptors' hands. अलस मतेन under the supervision (*lit.* with the permission) of languid and old teachers of the Veda 'अलस. ग्रन्थदण्डका' तान् उद्गिरति इति or गहन्त. ग्रन्थदण्डका. यथा

सु तथा उद्गिरति इति that recited (*lit* emitted) disconnected lines (दण्डक) of the text or that recited the texts in such a way that many lines were dropped (in the effort to recite) The idea seems to be this —naughty and dull boys were called upon by their wearied old teachers to perform सन्ध्यावन्दन either by repeating what the teacher would himself first pronounce or by repeating what they had been taught before In this process the careless boys omitted certain portions and loudly repeated the rest The old and wearied preceptors did not seem to notice the lapses of the students सन्ध्या इति that listened to the evening prayer The reading समवधीरयति is in one way better, meaning 'that treated with contempt the evening prayer' वठर dullard, compare 'मुनिनाथोऽपि कृपावानात्मानं वठरसत्त्वेभ्य कतिकृत्वो न दत्तवान्' हर्ष० 8th उ० विट sensualist, dandy तारका आख्या (name) यस्य (*adj* of ज्योतिषि) समुन्म खे (*lit*) when in the sky (ख) emerged the lights called stars : e when the stars began to twinkle तयै तस्यै he stood in the same company (as before) नीत प्रथम याम (प्रहर) येन who passed the first part of the night गणपते —गणपति was one of the four cousins of बाण mentioned above (text p 39 l 30) निमीलिता (closed) दृक् (eye) येषां अनुपजाता निद्रा येषाम्—They could not sleep (through expectant curiosity) though they closed their eyes सूर्यो लयताम् that waited for the rise of the sun कमल also close their buds at night and wait for सूर्योदय when they bloom

P 41 l 33—P 42 l 12 अथ रेभे तुर्ये चतुर्थे. प्रतिबुद्धः waking up Verse 5 This is cited by the काव्यप्रकाश as an instance of the figure स्वभावोक्ति For जाति or स्वभावोक्ति *vide* notes p 4 The principal sentence is तुरङ्ग क्षमां (पृथ्वीं) खुरेण विलिखति (paws, scratches) पश्चा सायं having stretched his foot behind. त्रिक. मुञ्चै having lengthened out upwards his body that was stretched (to full length) by bending the lower part of the spine 'पृष्ठवशाधरे त्रिकम्' अमर (पृष्ठास्त्रोऽव ऊर्वो सन्धौ त्रिसङ्घट्टलिकम्—क्षीर०) वितत *adj* of अङ्गम् or we may take it as an अव्ययीभाव त्रिकस्य नत्वा वितत यथा स्यात्तथा द्राघयति is a denominative verb from दीर्घ आस रसि with bent (आमुञ्च) neck having rested his mouth on his chest सटं धूय having tossed his mane grey with dust घास fodder अनवरत चलत् प्रोथ यस्य तत् अ प्रोथ ०प्रोथ तुण्ड यस्य स. ०तुण्ड (nostril) 'घोणा तु प्रोथमस्त्रिवाम्' अमर मन्द शब्दावमानः gently neighing शब्द करोति इति शब्दयते, according to 'शब्दवै-रकलहाभ्रकण्वमेवेष्य करणे' पा 3 l 17 'The metre is सन्धरा Verse 6-

कुर्वन् (तुरङ्ग) —the object is कन्धराम् (neck) आशुञ्च पृष्ठं यस्य. मुखं कटि' bringing his loins near his mouth आतिरक्षीम् curved sideways लोलेना . केसरेण that (कोण) was struck with his restless and waving mane that dropped down particles of dew (तुहिन) केसर is that part of the mane which is on the forehead मिद्रा कषायम् that was reddish through the itch after sleep (or through sleep and itch) कषति—the subject is तुरङ्ग and the object is कोणम् निविडिता श्रोत्रशुक्ति येन that closed his shell-like ears (with his mane) त्वङ्गन्ति पक्ष्माग्राणि तेषु लम्बा प्रतनुसुकणा' यसिन् (the corner of the eye) on the restless lashes of which stuck small particles of chaff खुरेण—is to be connected with कषति The metre is स्रग्धरा ज्ञातय = बान्धवा पूर्वा प्राय who understood their intention by the discussion that had already taken place उद्धात allusion, reference

P 42 l 13—P 43 l 12 श्रूयताम् जनपद The principal sentence is अस्ति श्रीकण्ठो नाम जनपद पुण्य तीर्थ which was inhabited by the meritorious, as though it were the abode (आवास) of Indra descended upon the earth पुण्यकृत् also means 'gods' It was believed that those who accumulated merit by the performance of sacrifices went to Indra's heaven and returned to the earth when their merit was exhausted Compare 'त्रैविद्या मा सोमपा पूतपापा यज्ञैरिद्धा स्वर्गातिं प्रार्थयन्ते । ते पुण्यमासाद्य सुरेन्द्रलोकमश्नन्ति दिव्यान्दिवि देवभोगान् ॥ ते त मुक्त्वा स्वर्गलोक विशाल क्षीणे पुण्ये मर्त्यलोक विशन्ति' भगवद्गीता Chap IX 20-21 असङ्कीर्णे वर्णानां व्यवहारस्थिती (व्यवहार स्थितिश्च) यसिन् where the practices and usages of the (four) Varnas were not confused कृतयुगस्वेव व्यवस्था यसिन् In कृतयुग there was no वर्णसङ्कर, nor was there any in the country of श्रीकण्ठ If we read कृतकृत, then we dissolve as कृता कृतयुगस्य व्यवस्था यसिन् स्थल क्षेत्र abounding as it did in land lotuses, its fields were broken by ploughs (हलम्) the points (पोत्र) of which uprooted lotus fibres and which caused a humming of bees, as though they (हल) sang the excellent (सार) qualities of the soil स्थलकमल—distinguish them from water lotuses, that are simply कमलस्य पोत्रै उन्मूल्यमानानि मृणालानि येषाम् 'मुखाग्रे क्रोडहलयोः पोत्रम्' अमर . उद्धीता मेदिन्या सारा गुणा यै There is a श्लेष on the word गुण (quality, string) The मृणालs are गुणs The poet fancies that the hum of bees on the lotuses that were uprooted is a song declaring the fertility of the soil उल्लिख्यमानानि क्षेत्राणि यस्य क्षीरो . न्तर that was dense with rows of plantations (वाट -टम्) of Pundra sugarcane, as though they

(rows) were watered by clouds that had drunk the waters of the milky ocean पुण्ड्र is a very sweet variety of sugar-cane. The poet fancies that the sweetness must be due to their being watered by clouds from क्षीरसागर (and not from the salt ocean). It is a general rule that the qualities of effects arise from similar qualities in their causes. Compare 'कारणगुणपूर्वकं कार्यगुणो दृष्ट' वैशेषिकसूत्र II 1 24 or the न्याय 'कारणगुणा हि कार्यगुणानामन्ते' प्रति. सीमान्त the borders of which were in every direction crowded (सङ्कट) with heaps of corn, as though they were strange hills, separated (from each other) by threshing floors. खलधान threshing floor धामन् place. The heaps were big like hills. The com says 'खलधानधामभि खलपालै' २८ it takes it to mean 'by the owners or watchmen of the threshing floors' (खलधान धाम येषाम्). This is not good सम भूमि the ground of which was thickly covered (जटिलित) with beds of cumin seed (जीरक) being watered by the pots of the water-wheel क्षीर० says that, according to कौटिल्य, उद्धातन means 'घटीयन्न' We must ascribe the same sense to उद्धात 'उद्धातन घटीयन्न' अमर. उर्वरा कृत adorned with rice fields extending (beyond their proper limits) on account of the very fertile soil 'उर्वरा सर्वसस्याढ्या' अमर. For शालेय see p 118 वरीय is the comparative of उर. The idea is — the land surrounding the rice fields also was fertile and so beyond the fields proper grew ricecrops due to the fact that some grains were carried away by the birds or by the ants and grew luxuriantly there पाक द्रित that had stretches of wheat fields (गोधूमधामन्) variegated (किमीरित) by heaps of Rājamāsha beans bursting as they were ripe and rendered brown (कपिशित) by the split pods of mūdga मुद्ग is Marathi मूग पाकेन विशरारव राजसाषा तेषा निकरै किमीरितानि ते. The next clause is महिष विपिन महिषपृष्ठे प्रतिष्ठिता (mounted) गायन्त गोपाला तै पालितानि तै (adj of गोधनै) कीट सतै (गोधनै) that were followed by sparrows greedy (लम्पट) for the swarms of insects. The insects (probably flies) pursued the cows (as they had ulcers on their backs or feet &c) and were in their turn pursued by चटकाः अवट्ट (झीवा) तस्या घटिना धप्ता एव घट्य तासा रटितेन रमणीयै charming with the tinkling of jarlike bells bound round their necks 'कम्बुघीवा त्रिरेखा सावद्रुवांटा कुकाटिका' अमर. अटङ्गिरटवीं that wandered over the forest हर.. क्षरङ्गि. that dropped milk (from their udders) as though it (milk) were the milky ocean drunk by the bull of Śiva

and then distributed in many places (*viz* the cows) for fear of disease (*i e* indigestion) बाष्प तृप्ते that were fed on very tender grass. बाष्प तृण means 'grass that can be cut with tears' *i e* very soft and tender Note 'कृत्यैरधिपायैवचने' पा 2 1 33 (स्तुतिनिन्दाफलकमर्थवादवचनमधिकार्यवचन तत्र कर्तारि करणे च तृतीया कृत्यै सह प्राग्वत् । वातच्छेष तृणम् । कारुपेया नदी । सि को) कृत्य means potential participles 'गोधनं स्याद्वात्रां व्रजे' अमर धवलितानि विपिनानि यस्य The cows were white विविध देश the districts (उद्देश) of which were variegated with black antelopes in thousands, as though they were the eyes let fall (from heaven on earth) by Indra (शतमन्यु) blinded by the smoke of the offerings of various sacrifices शत मन्यव कृतव अस्य इति शतमन्यु Indra also has a 1000 eyes, eyes are कृष्णशार (dark and variegated) The pupil is dark, while the corners of the eye are reddish and the other part is white, hence the word कृष्णशार For the 1000 eyes of इन्द्र *vide* 'सहस्रनेत्रदर्शनयोग्यां जयन्तीमिव शची' हर्ष ० 4th ड० and notes thereon धवल शोभित adorned with regions whitened with the pollen of *Ketakī* groves that scattered about white dust, as though they (regions) were the entrances of the city of Ś'iva grey with the ashes sprinkled over the lord of प्रमथ्य प्रमथ्य are the attendants of शिव उद्धूलनम् smearing the body with ashes शिव is represented as fond of this शाककन्दलै श्यामलितानि ग्रामाणां उपकण्ठे (समीपे) काश्यपीपृष्ठानि यस्मिन् शाककन्दलै with the shoots of vegetables, or 'with vegetables and plantains' काश्यपी—the earth, so called because परशुराम, after vanquishing the क्षत्रियः, made a gift of it to काश्यप 'क्षोणी ज्या काश्यपी क्षितिः' अमर करमपालीनि* with rows of young camels Understand उपलक्षित after this, in accordance with the Sūtra 'इत्यम्भूतलक्षणे' पा 2 3 21 For करम, mark the Sūtra 'शङ्खलमस्य बन्धन करमे' पा 5 2 79 (शङ्खलक करम) The instrumentals from अस्फोटितै to अपथिकै qualify द्राक्षामण्डपै पीलुपञ्चवै प्रस्फोटित येषु—where (the dust on the feet of travellers) was rubbed off with the tender leaves of the Pilu tree For this use of प्रस्फोटित compare 'पथिकपादप्रस्फोटनधूलि-धूसरैर्नैवपञ्चवैर्लोम्बितच्छायायानाम् (अटवीप्रवेशप्रपाणां)' हर्ष ० 7th ड० last para, 'विश्रान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिसलयलम्बितोपकण्ठै' कादम्बरी p 223 of P प्रस्फोटित may also mean 'pierced' The com says 'प्रस्फोटितैर्नोराजनीकृतै' कपट्टै पीडितानि (squeezed) मातुलुङ्गीदलानि (citron leaves) तेषां रसेन उपलिप्ते besmeared मातुलुङ्गी is Marathi महालुग. स्वेच्छया विचिता कुङ्कुमकेसरा तैः कृत पुष्पप्रकर येषु—where the saffron filaments gathered at their pleasure (by the travellers) served

as the offering of flowers प्रत्यमाणां (fresh) फलानां रसं तस्य पानेन सुखमुप्ता पथिका येषु वनं गृहैरिव—the poet fancies that the vine arbours under which the travellers rested were as though the water-hostels where nectar was given by wood nymphs - The juice of the sweet grapes that the travellers eat is like nectar. The words from ०प्रस्फोटितै to ०पथिकै suggest certain characteristics of a प्रवागृह (Marathi पाणपोई). The dust in a प्रपा may be cleared away with पल्लवः, it may be उपलिप्त with cowdung as green as मातुलुङ्गीदलरसः Offerings of flowers (पुष्पप्रकरः) are made on the floor of प्रपाः Travellers take rest after drinking water (रसपानं) there द्राक्षामण्डपै —is to be connected with विलो . गमं स्फुटन्ति (bursting open) फलानि यासाम्—*adj* of दाडिमीना. बीजलम् शुक्रचक्षुराग यासाम् The reddish grains of the pomegranate look like the red beaks of parrots. The poet fancies that the redness of beaks stuck to the seeds, when parrots pecked the फलः समारूढः कपिकुलं तस्य कपोलैः सन्दिह्यमानानि कुसुमानि यासाम् The flowers of the pomegranate trees looked like the cheeks of the monkeys that had climbed them, so that one had difficulty in distinguishing them विलोभनीया उपनिगमा यस्य the approaches to which (country of श्रीकण्ठः) were fascinating वनपाणैः पीयमानं नारिकेलरसासवः (the wine of cocoanut juice) येषु—*adj* of उपवनैः पथिकलोकेन लुप्यमाना (pillaged) पिण्डखर्जूरा (datetrees) येषु *adj* of उपवनैः गोलाङ्गलैर्लिख्यमानं मधुरामोदं (मधुर आमोदं यस्य) पिण्डीरसं येषु पिण्डी is a kind of palm tree For गोलाङ्गल, see p 54 ०चञ्चुभिर्जर्जरिता आरुका येषु आरुका a plant growing in the Himalay with cooling properties ०वृत्तै—*adj* of ०वन्यैः . अर्जुनः is a kind of tree गोकुलानां अवतारेण कलुषितं कूलकीलालं येषाम्—the water on the edges of which was rendered turbid by the descent of herds of kine अश्वगः a traveller शरण्यं that afforded refuge शरणे साधुः शरण्यं, according to 'तत्र साधु' पा 4 4 98 अरण्यधरावन्यैः forest pools अवध्यानि वनरन्ध्राणि यसिन् the hollows (or valleys) in the forests of which are not barren (on account of pools) करभेभ्यो हितं करमीय, *vide* notes on शङ्खव्य and वत्सीय p 94 उद्गाणां (camels) समूहं औक्षकम्, उरभ्राणां (rams) समूहं औरभ्रकम्, according to 'गोत्रोक्षोद्गोत्रैरभ्राजराजन्यराजपुत्रवत्समनुष्याजादुः' पा 4 2 39 (एष्य समूहे बुद्ध्याद्) *Vide* औक्षक p 166 कृतं सम्बाधं (crowd) यसिन् In the next clause दिशि चित्-, the principal part is वदवानां चित् full of the wandering droves of mares (वदवाः) विलो लब्धानाम् that were smeared with the juice of saffron plots that were crushed

(सृदित) by their rolling (विलोठन) on them समाहृत्य 'smeared with unguents' For the rolling of horses on saffron spots, compare रघु 4 67 विनीताध्वश्रमास्तस्य सिन्धुतीरविचेष्टनै । दुधुवुर्वाजिन स्कन्धौल्लभकुङ्कुमकैसरान् ॥ ' The poet fancies that the mares were smeared with saffron and wandered about (as अभिसारिकाः would do) for seducing the horses (seven) of the Sun उत्प्रोथपुटै and उन्मुखै are equivalent to उद्गतप्रोथः and उद्गतमुखै —with their up turned nostrils and mouths उदरं पिबन्तीनाम्—the poet fancies that the mares turned up their noses because they wanted to take in the wind (प्रसञ्जन) for the purpose of producing speed in the young lying in their wombs वातहरिणीनामिव—This word has several senses वातहरिण is a very swift kind of deer The wind gods (Maruts) are supposed to be drawn by deer पृषदश्च is a synonym of वात The word may also suggest the sense 'that surpass the wind (in speed)' अनवरतानां कृतूनां धूम तेन अन्धकारं तस्मिन् प्रवृत्तै that were produced (kindled) in the darkness of the smoke of &c बाणै —fires हसः have white wings and hence the fires are fancied to be हसयूयः हसः move about in the dark (अन्धकार) resembling the smoke &c There is an apparent विरोध between अन्धकारप्रवृत्तै and धवलितुवनं What springs from darkness cannot whiten the world If we read गुणै for बाणै, then the meaning is similar By the performance of क्रतुः, merit is produced पुण्य and यशः are poetically said to be white सङ्गीतं लोक with the vast resources (prosperity) of which the mortal world resounded, as though with peacocks intoxicated by the sound of drums मुरजः a drum beaten in a concert Peacocks are overjoyed when it thunders They mistook मुरजरवः for thunder Another sense is suggested by सङ्गीतं मत्तै—the wealth of the people was so vast that they were mad after singing &c शशि वृत्तै whose conduct was as pure (अवदात) as the rays of the moon (with virtuous men), that were round (वृत्त) and bright like the rays of the moon (with pearls) गुणिमि (with pearls) would also mean 'that were strung together' प्रसाधितं adorned पथिकशतैः विलुप्यमानानि (pillaged) स्फीतानि (abundant) फलानि येषाम् (with trees), विलुप्यमानं स्फीतं फलं (येषां येषाम्)—the guests obtained plenty of money in that country, which (money) was distributed by them among other travellers अभिगमनीयं sought for (by all guests), inviting (with big trees) मृगं कृतं that was steadied (protected) by the headmen of villages (महत्तरः) clad in garments of deer-skin bearing the fragrance of musk, as

though they were the hills at the foot of the हिमालय For मृगमद, see p 51 मृग दितै (with मृगदै) means 'covered with the hair of the deer scented with' &c The musk-deer is found in the Himālaya range महत्तरै with मृगदै means 'very large' 'पादाः प्रसन्नतपर्वता' अमर महत्तर as the name of an officer occurs in numerous grants (compare I A vol VIII p 20 and vol XII p 25). The word occurs in the 7th उच्छ्वास also प्रोहण्ड तमैः on the lotuses of which with upraised stalks were seated the best of birds (with reservoirs of water), on the lotus of which with upraised stalk was seated Brahmā (with the navel of Vishnu) 'सहस्रपत्र कमलम्' इत्यमर For नारायणनामि, see notes pp 20 and 28 above For द्विजोत्तम as meaning ब्रह्मा, see 'द्विजवरस्तेच्छागृहीतकोषो नामिपय इव' हर्ष ० 4th उ० first para प्रोहण्ड मण्डित- also conveys another sense The best of Brāhmanas in thousands sat on thousands of leaves near the lakes in that country for performing सन्ध्यावन्दन &c मथित क्षितिमि where the ground (or earth) was washed with streams of churned milk (with महाघोषै and रम्भै) मथित also means 'buttermilk' 'तत्र क्षुदक्षिन्मथित पादाम्बु-धाम्बु निर्जलम्' अमर महाघोष a big hamlet of cowherds महान् घोष (uproar) येषु (adv. of रम्भै) At the time when the gods and demons began to churn there must have been a great uproar पूरिताश the regions of which were filled (with जनपद) The directions were filled with great uproar at the time of churning or the effort of churning satisfied the hopes (of the gods and demons) जनपद a country

P 43 ll 13—21 यत्र दैवम् यत्र दृष्ट्य where wrong doctrines faded away, as though washed by the water of the tears due to the smoke of the three fires 'दक्षिणाग्निर्गार्हपत्याहवनीयौ त्रयोऽग्नयः । अग्नित्रयमिदं त्रेता' अमर As the people stuck to Vedic rites, heresies departing from the Veda ceased to exist कुटुष्ट्य also 'weak eyesight' Weak eyesight may be cured by medicines applied to the eye, which cause the eye to drop tears पच्य दुरितानि sins were not seen (i.e. vanished) as though burnt by the fire of the bricks (इष्टका) that were being baked for constructing altars As the people were virtuous, no sins were committed The poet fancies that sins vanished because they were consumed &c Explain the following उत्प्रेक्षास similarly छिद्यमान शूपाय दाह येन स ऽदाह परशु तेन पाटित cleft मल धौत इव as though washed by the streams of the clouds made up of the

smoke of sacrificial fires (शिखिन् m) For clouds being formed of smoke, see notes p 106 वर्णसङ्करः (a combination of colours) may be washed with water and then no colour would remain सुरा इव as though cut up by numerous chisels (टक्क) for shaping (घट्टन) the stones of the temples 'टक्क पाषाणदारण' अमर महा द्रवा calamities ran away, as though routed by the tumult of the making of महादानस महादान is a name of certain very munificent gifts (16 in number), the first being सुलापुरुषदान उपद्रव a misfortune or national calamity (such as a famine) दीप्य पिता इव as though heated by thousands of blazing kitchens in the great sacrifices 'तत्रमाच्छादने यज्ञे' अमरः. वृष त्रासिता इव as though frightened by the sharp sound of the holy drums beaten at the marriages of bulls On the eleventh day after the death of a person, a bull is let loose along with cows, which is called वृषोत्सर्ग or वृषविवाह 'एकादशदि प्रेतस्य यस्य चोत्सृज्यते वृष । प्रेतलोक परित्यज्य स्वर्गलोकं स गच्छति ॥' अपमृत्युव untimely deaths ब्रह्मघोष=वेदघोष 'वेदस्तत्त्वं तपो ब्रह्म' अमरः इतस्य —Distress or calamity इतिस्य are usually said to be six 'अतिवृष्टिरनावृष्टिर्मृषिका-शूलमा शुका । अत्यासन्नाश्च राजान पडिता इतस्य सृता ॥' क्षीर० शूलमा-locusts अत्यासन्ना राजान extreme proximity of kings (i e encampment of soldiers, whether hostile or friendly) धर्मा दैवम् As the sole अधिकार (power) rested with धर्म, दुर्दैव could not become a प्रभु (lord) in that country

P 43 ll 22—31 तत्र विशेष The principal sentence is तत्र च एवविधे स्थाण्वीश्वराख्यो जनपदविशेषः . नाना आरामा (gardens) तेषां अभिरामा परिमल तेन सुभग (with विशेषः) नाना रामा (beautiful women) अभिरामा परिमलाश्च तै सुभग (with दौवनारम्भः) As youth is the most charming period of one's life, so the country was the most charming in the world कुङ्कुम शोभित decked with many thousands of buffaloes reddened (पिञ्जरित) by crushing (i e rolling in) saffron (with country), decked with many thousands of crowned queens (महिषी) reddened with saffron unguents (with अन्त-पुरनिवेशः) अन्तः . धर्मस्य—As the अन्तः-पुर is a spot loved by a king, where he moves about freely and confidently, so in that country धर्म reached its highest pitch मरुता (वातेन) उद्धूयमानानि व्यजनानि तेषां शतैः ध्वलिता प्रान्ता यस्य (with the country), मरुत्सु (देवेषु) उद्धूयमानानि (being waved) व्यजनानि &c In the country roamed चमरी deer the tails of which were shaken by the wind In heaven (सुरराज्य) chowries are waved before gods अजरन्त मखशिखिन तेषां सहस्रैः दीप्यमाना दश दिगन्तः

यस्मिन् As thousands of sacrifices were performed, a vast store of merit was accumulated In कृतयुग also there was vast merit So the country is fancied to be an encampment. In a camp also fires blaze forth at night. Or the reference may be to the fires in the नीराजन ceremony of the camp *Vide* p 34 The com shows that कृतयुग also means 'king' 'कृत प्रति-समाहित युग द्वय स्वपक्षपरपक्षरूप येन स राजोच्यते' पद्ममेव आसन तस्मिन् स्थितः ब्रह्मर्षि (ब्रह्मा चासौ ऋषिश्च) तस्य ध्यानेन आधीयमान (brought about) सकलस्य अकुशलस्य (evil, calamity) प्रशम यस्मिन् (with अवतार), पद्मासन आसनभेद तस्मिन् स्थिता ब्रह्मर्षयः तेषां ध्यानेन &c Brahṁā sits on the lotus in the navel of विष्णु For ब्रह्मा warding off evil, compare 'त्रिभुवनोपप्लवप्रशमकुशापीडधारिणेव दक्षिणेन करेण' (text) p 4 l 20 In the country there were ब्रह्मर्षि (saintly Brāhmanas) sitting in the *yogic* posture called पद्मासन In this आसन the right foot is placed on the left thigh and the left foot on the right thigh, the toes are to be firmly held by the hands, the chin is to be on the heart and one has to look at the tip of the nose 'वामोरूपरि दक्षिण च चरण सस्याप्य वाम तथा दक्षोरूपरि पश्चिमेन विधिना धृत्वा कराभ्यां दृढम् । अङ्गुष्ठौ हृदये निधाय चिबुकं नासाग्रमालोकयेदेतद् व्याधिबिनाशकारि यमिनां पद्मासन प्रोच्यते ॥ इठयोगप्रदीपिका महावाहिनी great river, great army विपक्ष कुरूणाम् that was as though the enemy (१८ the rival) of the country of उत्तरकुरु An enemy (विपक्ष) has large armies In the country described there were both large armies and large rivers उत्तरकुरु is one of the four द्वीप near मेरु (मीष्मपर्व 6 13) The great river there is the Ganges 'दक्षिणेन तु नीलस्य मेरोः पार्श्वे तथोत्तरे । उत्तरा कुरवो राजन् पुण्या सिद्धनिषेविता ॥' मीष्मपर्व 7 2 If we read विक्षेप the meaning is 'that throws off (into the background) १८ surpasses.' वि पुरस्य like the conqueror of the three cities १८ like Ś'iva, that desired to conquer (१८ that equalled in splendour) the three cities of the Asuras (with the country) For त्रिपुरदाह, see p 113 above. ईश्वर शिवः तस्य मार्गणाः बाणा तैः सन्ताप तस्य अनभिज्ञा संकलजना यस्मिन्; ईश्वरस्य नृपस्य मार्गेण तस्य &c The idea in the latter case is either that the people of that country did not know the harassment due to the exacting demands of the king or that they did not know how to solicit favours from the king. सुधारसेन (by *chunam* or whitewash) सिक्कानि श्वलगृहाणि तेषां पङ्क्त्या पाण्डुर The country had whitewashed houses and so resembled moonlight In चन्द्रलोक there must be houses sprinkled with nectar (as the moon is full of सुधा). मयुसत्ता. (intoxicated by

drink) मत्तकाशिन्य (handsome and fascinating women) तेषां भूषणरवेण भरितं भुवनं यस्मिन् मत्तकाशिनी—मत्ता क्षीबा इव काशते भाति इति मत्तकाशिनी. The com. says that मत्तकाशिनी also means 'यक्षिणी' यक्षs are the servants of कुबेर नामाभिहार carrying away the name (and depositing it in another place) : e a synonym. As there was the jingling of the ornaments of मत्तकाशिनीs, the country was a synonym of कुबेरनगर. स्वाग्नीश्वर—the modern Thanesar जनं शेष—श्रीकण्ठ was a large country of which स्वाग्नीश्वर was a part

P 43 l 32—P 44 l 6 यस्तपो अगृह्यत The principal sentence is यं अगृह्यत We have to supply अगृह्यत in each clause कामावतनम् abode of Cupid or the temple of Cupid लासकैः = नदैः यमः, बुद्धिः.—the country was so well guarded that enemies were as much afraid of it as of Death For चिन्तामणि, see above p 135 वीरक्षेत्रम् It was the home of heroes गन्धर्वनगरम्—गन्धर्वs are the musicians of the gods गायत्रैः by singers विश्वकर्मा—is the architect of the gods and presides over all arts विज्ञानिभिः by artisans, by those skilled in the 64 arts 'मोक्षे धीर्ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयो' अमर वैदेहकैः = वणिग्भिः 'वैदेहक सार्थवाहो नैगमो वणिजो वणिक्' अमर द्यूतं वन्दिमि—bards looked upon it as a gambling house In a gambling house fortunes are made (and also lost) in a day Bards were richly rewarded in that country विट् द्रव्यैः by sharpwitted men (or crafty) it was looked upon as a club of clever voluptuaries सुकृतपरिणाम as the fulfilment (ripening) of their good deeds Travellers got there everything they desired It is only through one's good deeds in former lives that one is so fortunate as to secure whatever one desires असुरविवरम्—vide notes p 90 वातिकैः—com. paraphrases as 'विवरव्यसनिभिराचार्यैः' Probably there is a pun on the word वातिक which means 'mad' and 'those whose heads are turned by the thought of amassing money' Mad men are confined in dark places That country gave as much money to fortune-hunters as असुरविवर was supposed to yield शांतिं it was looked upon as a Buddhist monastery by those who wanted tranquility of mind महोत्सवसमाजः concourse of people on a great festival चारणैः wandering actors (देशान्तरभ्रमणाज्जीवति इति चारणः) वसुधारा stream of wealth Munificent gifts were made to Brāhmanas in that country

P 44 ll 7—11 यत्र च प्रसदाः. In this paragraph, each adjective independently qualifies प्रसदाः. Further in each pair of

adjectives there is an apparent contradiction due to श्रेष्ठ
मातङ्गगामिन्य possessing the gait of elephants, having sexual
intercourse with chandālas 'चण्डालपुत्रमातङ्ग दिवाकीर्तिजनङ्गमा ।'
अमर If they were मातङ्ग (in the 2nd sense), they could not
be शीलवत्य (of pure conduct) गौर्य fair, Gauris (पार्वती)
विसरता attached to pomp and luxury, attached to a place
where no शिव existed विगत भव यस्मात् तस्मिन् रता If they were
पार्वती, they must be भवत (and not विसरत) श्यामा handsome,
dark श्यामा is a handsome lady described as 'शीते सुखोष्णसर्वाङ्गी
श्रीष्मे या सुखशीतला । ततश्चाञ्जनवर्णाभा सा स्त्री श्यामेति कथ्यते ॥' पद्म० decked
with rubies, having the colour of (red) lotus What is dark
cannot be red श्यामा also means 'nights' and पद्मरागिन्य would
mean 'loving lotuses' Nights cannot love day lotuses धवल
वदना whose faces are bright with white teeth, whose mouths
are pure like those of pure Brāhmanas मदि सना whose breath
is fragrant like wine, whose breath with wine If they drank
wine, their mouths could not be pure Wine-drinking was
forbidden to all, particularly to Brāhmanas Vide notes above
p 160 चन्द्र वपुष whose bodies are charming like the moon,
whose bodies are (hard) like the चन्द्रकान्त stone शिरीष is a
very delicate flower अ गम्या not to be approached by gallants,
not to be approached by serpents कञ्चुकिन्य wearing a bodice,
female serpents (not possessed of slough) कञ्चुकिन्य also means
'libidinous' पृथु श्रिय whose glory as wives spread far and
wide (also 'whose beautiful hips are broad'), whose retinue
of women is large 'कलत्रं श्रोणिभार्ययो' अमर दरिद्र लिता posse-
ssed of a slender waist, counted among the poor लावण्यवत्य
possessed of beauty, possessed of salt अप्रमत्ता not rash or
careless, not intoxicated प्रसन्न- (clear) उज्ज्वल राग (colour)
यामाम्, प्रसन्नावत् उज्ज्वल राग येषाम् प्रसन्ना means 'wine' Vide
notes p 143 on प्रसन्ना अकौतुका that did not wear the marriage
thread, that were free from (girlish) curiosity For the
meaning of कौतुक compare रघु० 8 1 अथ तस्य विवाहकौतुकं ललित
विभ्रन एव पार्थिव' Being grown up (प्रौढ) they must once have
worn the marriage thread

P 44 l 12—24 यत्र च परिजना In this passage the
poet describes that the women possessed naturally those things
which they had added by way of decoration and so the
latter were really superfluous चक्षु दामानि their very eyes are
a natural wreath for the head, the garlands of lotus petals are

a mere burden Their eyes were darker than the blue कुवलय
 अलक किसलयाणि the images of their tresses reflected in them
 (bright) cheeks were ear ornaments unimpaired (in beauty),
 the tender leaves of the *Tamāla* (placed on the ear as ornament)
 were superfluous Their tresses were darker and more glossy
 than तमाल leaves पियकथा talk about their husbands आहम्बर
 show, external appendage कपोल दीपा their (bright) cheeks
 alone caused continuous light (अलोक), the jewelled lamps at
 night were merely (for the sake of) pomp कुरु जालिका the veil
 (जालिका) was merely an appendage worn because it was the
 custom of high-born ladies to wear one बाण ताडनम् playing on
 the lute was an external accomplishment (i.e. an accomplish-
 ment for display) पदवास perfumed powder Their smile was
 bright like camphor and when they smiled their breath was
 also fragrant like camphor 'पिष्टात पदवासक' असुर (पदो वासतेऽ-
 नेन) अधरः—The redness of their lips surpassed that of saffron
 निरुण useless लावण्यकलङ्क a stain on their beauty. The paste
 of saffron only marred the beauty of their complexion परि
 लता canes for striking in joke Their arms were fair and
 slender like cane यौ बिन्दव' drops of perspiration due to the
 warmth of youth विदग्धा fine, artful विशाल रत्ना square
 like broad crystal slabs रागिणाम् of their lovers Construe
 श्रोण्य विश्रमकारणम् अनि वेदिका the jewelled couches in their
 houses were useless (for giving rest to their lovers) कमल
 भरणकानि—bees hovered round their feet (that resembled red
 lotuses, mistaking them to be lotuses and so looked like
 sapphire anklets समुचि सहाया the proper (or usual) com-
 panions of their strolls For Hamsas following the tinkling
 anklets of ladies, see p 41 above ऐ जना attendants were but
 the details of their prosperity

P 44 ll. 25—32 तत्र च बभूव The principal sentence is
 तत्र च राजा पुष्पभूतिरिति नाम्ना बभूव सह दधान—इन्द्रधनुः possesses
 all colours The king supported all (the four) castes As to
 Indra's 1000 eyes, see above notes p 186 कल्याणप्रकृतित्वे in being
 by nature well disposed to all (with पुष्पभूति), in being the
 source (प्रकृति) of gold (with मेरु) Meru is a mountain of
 gold 'मेरुः सुमेरुर्हेमाद्रिः रत्नानु सुरालय' अमर लक्ष्मीसमाकर्षणे in
 drawing Glory or prosperity towards himself, in drawing out
 लक्ष्मी (with मन्दर). For मन्दर see p 52 मर्यादायाम् in propriety
 of conduct; in the boundary or shore The sea does not pass;

beyond the shore The king never transgressed the rules of decorum शब्दमादुर्भावे in the diffusion of his fame or in the knowledge of grammar, in manifesting sound (with आकाश) According to the writers on Sanskrit logic, गन्ध, रस, रूप, स्पर्श and शब्द are respectively the special qualities of पृथिवी, अप, तेज, वायु and आकाश आकाश is defined by them as 'शब्दगुणमाकाशम्' कलासग्रहे in the comprehension of the (64) arts, in the accumulation of the (16) digits (with शशी) अकृत्रिमालापत्वे in employing speech that is not false, in having its words not created (composed) by anyone According to the मीमांसक वेद is self existent and eternal It is अयौरुवेय धरणि, the earth लोक करने in steadying or supporting the people, in supporting (on its surface) the people (with धरणि) सर्व हरणे in removing the effects of *Rajas* in the case of all kings, in carrying away all the dust of the earth The wind carries off the dust रज is one of the three Gunas of the सांख्य system, viz सत्त्व, रज and तम Its effects are काम, क्रोध &c Compare 'काम एव क्रोध एव रजोगुणसमुद्भव' गीता 3 37 पुष्यभूति subdued all kings (पाथिव) and their passions गुरुर्वचसि weighty-or great in speech, Brihaspati in speech It should be noted that the words from गुरु up to दक्ष are adjectives as well as proper nouns पृथुरस्ति wide in the chest पृथु also was a famous king Note the 2nd verse of the 4th उच्छ्वास and *vide* the notes thereon विशालो मनसि comprehensive in intellect The corm says that विशाल was also the name of a बोधिसत्त्व विशाल was also a son of इक्ष्वाकु and founder of the city विशाला जनकस्तपसि—he performed various austerities जनक, king of मिथिला, was famous for his holiness and spiritual knowledge सुयात्र whose expedition (or invasion) is grand सुयात्र seems to be the name of a king सुमन्त्र whose policy is good, सुमन्त्र was the charioteer of दशरथ शोभन मन्त्र यस्य Works on politics lay down that a king should keep his line of policy secret till it bears fruit Compare 'मन्त्र इव सचिवमण्डलेन रक्ष्यमाणे' हर्ष 4th उ० and notes thereon बुध wise, Mercury (the son of the Moon) अर्जुन white, the hero अर्जुन भीष्म terrific, the great warrior भीष्म निषध, is the name of a mountain and also of a king, who was father of नल निषध hard, solid शत्रुघ्न who killed his enemies, the brother of Rāma. शूर brave, a king of the यादव, who was grand father of कृष्ण. शूर क्रमणे in vanquishing brave armies, in occupying the country of शूरसेन (१८ मथुरा) दक्ष रमणि vigilant or clever in discharging his duty to his subjects दक्ष is a well-known

प्रजापति. *vide* notes p 18 The प्रजापति were entrusted with the task of creating all sorts of beings सर्वादि०—It will be noticed that in this passage famous primeval kings like पृथु are associated with the limbs and qualities of the king पुष्पभूति

P 45 ll 1-23 पृथुना दर्शनम् पृथुना कृता—for this legend, *vide* notes p. 176 इति therefore स्पर्धमान इव as if vying with (पृथु) महिषी crowned queen, she-buffalo निसर्ग मति the minds of the great are by nature unrestrained and follow their own likings अनुपदिष्टा (*adj* of भक्ति) untaught भुवनभृति (*adj* of भवे) who upholds the worlds भूतभावेन who creates all beings भवच्छिदि that destroys the cycle of births and deaths भवे=शिवे 'जन्महरौ भवौ' अमर अकृत वृषभध्वजस्य (शिवस्य) पूजाविधि येन अजरम् free from old age, never aging अमरगुरुम् venerated by the gods, अपरिमितानां गणानां पतिम् the lord of innumerable attendants called गण अचलदुहितु=पार्वती ० नै कृता चरणयो नति यस्य The student will notice that all the letters from अजम् to णतिम् are short, when the सन्धि rules are observed पशुपति=शिवम् प्रपन्न devoted भर्तु प्रकृतय the dispositions of dependents follow the mind of their master खण्डपरशु = शिव ववु अस्य पुण्यविषयेषु वायव in his holy country winds blew गगनं and the two following words qualify वायव होमालवाले (अग्निकुण्डे) विलीयमान. (melting) बहल गुग्गुलु तस्य गन्ध गर्भे येषाम् For गुग्गुलु being burnt in the temples of शिव, *vide* notes p 105 खपन क्षारिण that dropped particles (क्षोद) of the spray of the milk for bathing (the images of शिव) For क्षीरखपन, *vide* notes p 114 बिल्व हिन that carried along petals from the wreaths of *Bulva* leaves शिव चितै proper in the worship of शिव उपायन a present (made personally) प्राभृतम् a present (sent with a messenger or servant) प्रकर्षेण अराधनार्थे आभ्रियते ढौक्यते स पादोपजीविन. his dependents करदीकृता that were made to pay tribute (from करद one who pays tribute) तथाहि for instance कैलास वृषै with/huge bulls that were to be let loose in the evening worship (of शिव), white like the peaks of कैलास, the tips of whose horns were decked with golden figure-work For पत्रलता, see notes on पत्रमङ्ग p 24 Mr R R Kale takes चवृषै to be stone or clay images of the bull of शिव, but there is very little warrant for this supposition. सन्ध्याबलिचवृषै bulls that were intended to be let loose as offerings in the evening worship of शिव खपनकलश pitchers (for holding milk) for bathing (the image of शिव) अर्घ्यभाजन vessels useful in worship. 'मूले

पूजाविधावर्थे' अमर पुष्पपट्टे cloths on which there were ornamental flowers woven, in (with threads) मुग्धि प्रदीपैः lamps on jewelled sticks (stands) मङ्गसूत्र = यज्ञोपवीतम् महा कोषे cases (for covering शिवलिङ्ग) inlaid with pieces of very costly gems 'मुखयुक्ता कोषा मुखकोषा ये लिङ्गोपरि दीयन्ते' स० अन्तः पुराण्यपि तस्य अभिलषितमन्ववर्तन्त his queens also complied with his desire स्वयमारब्ध बालेयतण्डुलकण्डन ये that themselves threshed the rice used for making oblations (to शिव) बलये हिता बालेया तण्डुला, according to 'छदिरुपधिबलेर्देव' पा 5 1 13 देवगृहस्य उपलेपन (plastering with cowdung) तेन लोहिततराणि करक्सिलयानि येषाम् Their hands were already red, but the manual labour, to which the queens were not accustomed, made their palms redder कुसुमग्रथने (in making wreaths) व्यग्र समस्त परिजन येषाम् परममाहेश्वर a great devotee of शिव हर्ष himself is called परममाहेश्वर, *vide* Intro p XXIX footnote शुभाब—the object is महाशैवम् अपर मथनम्—For the destruction of दक्ष's sacrifice *vide* notes p 87 According to the भागवतपुराण (4th स्कन्ध 5th chap) शिव produced from his जटा a terrific being called वीरभद्र that destroyed दक्ष's sacrifice भैरव was the name of the S'aiva ascetic and भैरव is also one of the terrific forms of शिव So the author says 'अपरमिव मथनम्' दक्षिणात् (from दक्षिणा with the affix ल्यक्), according to 'दक्षिणा-पश्चात्पुरस्तस्यक्' पा 4 2 98 (दक्षिणेत्याजन्तमव्ययम्) बहु लोकम् who covered the world with thousands of good qualities, as though with pupils, that became far famed by the mastery of various sciences Read शीलसंवादा* उप वादा Resemblance in character draws a person, though unseen, to one's heart (१८ affection for him springs up even without seeing him) कपर्दिन्—कपर्दं जटाजूट विद्यते अस्व इति कपर्दी शिव आच दर्शनम् he desired even in his wishes to see him by all means The emphasis lies on the word मनोरथे If we want to see a person, we may use a chariot (रथ) for that purpose He employed even मनोरथ for that purpose

P 45 1 24—P 46 1 11 अथ पुण्डरीकाणि पर्यस्ते scattered about, fading वासरे the day, the sun नचिराच्च—the sentence here is नचिराच्च मस्करिणमद्राक्षीत् (p 46 1 5) All the words in the accusative singular from प्रविशन्त qualify मस्करिणम् आजानुयुजम् whose arms reached his knees Arms reaching the knees were looked upon as a sign of greatness भैक्ष लक्ष्यमाणम् though emaciated (क्षाम) by living on alms, he appeared to be fat (पीबर्) on account of his limbs having stout bones. भैक्षम्—भिक्षाणां समूहो भैक्षम्, according to 'भिक्षादिभ्योऽण्' पा. 4 2. 38. पृष्ठ

उत्तमाङ्ग (शिर) यस्य If we read पृथुतमाङ्गम्, then dissolve as पृथुतम अङ्ग (शरीर) यस्य उत्तुङ्गेन वलिमङ्गेन स्थपुट ललाट यस्य—whose forehead was undulating with prominent folds of wrinkles 'स्थपुट तु नतोन्नतम्' क्षीरस्वामी निर्मास गण्डकूपक यस्य गण्डकूपक is the hollow beneath the eye and above the cheek मधु क्षुम् whose eyes were round and brown like drops of honey ई घोणम् whose nose (घोणा) was slightly curved अतिप्रलम्ब एक. कर्णपाश (प्रशस्त कर्ण) यस्य one of whose ears hung down very much अलातु पङ्क्तिम् the row of whose teeth was prominent and formidable (विकट) 'like the seeds of bottle-gourd' These seeds are white and long तुरगानूकवत् श्वा अशरलेखा यस्य whose lip was loose like the अनूक of a horse According to the com अनूक is the lower lip of a horse अनूक-कम् means 'backbone or spine' लम्बेन चिबुकेन आयततर लपन (मुख) यस्य whose mouth looked elongated on account of a hanging chin काषाय red For योगपट्टक, see p 26 above विरचित वैकक्षक यस्य For वैकक्षक see p 26 हृदयमध्ये निबद्ध ग्रन्थि (knot) यस्य धातुरसारणेन red because dyed with red chalk *Vide* notes p 161 for धातु रागेणैव कृतेन—the poet fancies that the red piece of cloth was राग (passion, redness) which he had cut into pieces The ascetic had uprooted passions (राग) which sway the human heart (हृदय) and had as though tied into a knot on the chest the pieces of passion as a red garment कर्पट a ragged garment कृत, उत्तरासङ्ग यस्य उत्तरासङ्ग upper garment (उत्तरे उर्ध्वाङ्गे आसज्यते उत्तरासङ्ग) पुन मूलेन—this and the following instrumentals qualify योगभारकेण What a योगभारक means is not quite clear It seems to have been something like an 'hold-all,' a bag tied to a pole C and T render it as 'yoke pole' पुनरुक्त वेष्टन तेन निश्चल मूल यस्य the root of which was made firm with fastenings (प्रग्रह) of hair tied over and over again The bag was tied to the pole by hair ropes बद्ध मृत्परिशोधनाय वशत्वच्च तितड यसिन् on which was tied a sieve (तितड) of bamboo bark for straining earth 'चालनी तितड पुमान्' अमर कौपीनेन सनाथ शिखर यस्य कौपीनम्—loin-cloth (from कूप) according to 'शालीनकौपीने अधृष्टाकार्ययो' पा. 5 2 20 (कूपपतनमईति कौपीन पाप तुत्साधनत्वात्तद्द्रोष्यत्वात्पुरुषलिङ्गमपि । तत्सम्बन्धात्तदाच्छादनमपि । सि कौ). खर्जूर .कपालके whose alms bowl was placed inside a box (समुद्रक) made of date leaves दारव कमण्डलुना that had his water pot placed on a stool of three sticks inserted into the corners of three wooden planks दारव—from दार Three planks were joined together to make a triangular base In their corners a stick was fixed.

बहिस्पदादित् ० स्थानं यस्मिन् outside which a place was found for his slippers (of wood) स्थूलेन दशासत्रेण नियञ्जिता पुस्तिकापूलिका यस्मिन्—that had his bundle of manuscripts tied by a stout rope made of the hems of garments अध्यासित स्कन्ध यस्य इतरकरेण (दक्षिणेन करेण) गृहीत वेत्रासन (caneseat) येन मस्करिणम्—*vide* notes p 91 This clause gives a vivid and picturesque description of an ascetic and reminds us of modern *Gosavis* and *Sādhus* उपगतम् when he came near नगरस्य समीपे उपनगरम् (अव्ययीभाव) शून्यायतने in a deserted house or temple उपनिन्ये presented बहुलेन आलोकैः लिप्त अन्तः पुर यै राजतानि made of silver

P 46 ll 12—23 नरपति वाटिकां प्रिय कातर afraid to go contrary to the request or love of a person dear to him दाक्षिण्यमनुरुध्यमान following the dictates of courtesy ग्रहणं समर्थं not able to get free from the (charge of) mean-mindedness if he accepted them दोलायमानेन—vacillating The king was afraid that if he refused the present, he would offend the ascetic for whom he had high regard, but the king also felt that if he being a king accepted from a poor mendicant a gift, that would be an act deserving to be censured by the people अति निम्न yielding to his own extreme goodness सर्वं हेतुः the cause of the production of all rewards (goes with भक्ति) शिव फलानि It is our devotion to शिव that yields rewards that could not (otherwise) have been secured even in desires येन since समुच्छिन्न श्वेतातपत्र यस्य whose white umbrella was held high over him समुद्धूयमानं (being waved) धवल चामरयुगल यस्य The white umbrella and two chowries were indispensable insignia of royalty in ancient India Compare 'अदेयमासीत् त्रयमेव भूपते शशिप्रभ-छत्रमुभे च चामरे' रघु० 3 16 राजपुत्रैः nobles अन्तर distance अभि शिष्य another pupil coming towards (the king) He was other than the one that had come before with the five silver lotuses अस्य उत्तरेण to the north of this dilapidated temple of the Mātṛis The Mātṛis are eight (or seven, according to others) divinities said to be the attendants of शिव 'ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कौमारी चर्ममुण्डा च कालसङ्कर्षणीति च ॥' *Vide* 'साक्षाज्जातमातृदेवता इव बहुबालकव्याकुला ननुतुर्बुद्धधात्र्य' हर्ष० 4th ३० and notes thereon For उत्तरेण, *vide* notes p 158

P 46 l 24—P 48 l 2 अथ महतः मकरोत् The first sentence is अथ भगवन्तः शैरवाचार्यैः ददर्श (p 47 l 32) महतः मध्ये in the midst of a large crowd of pilgrims कार्पटिक is derived from कर्पट with the affix ठक् (कर्पटेन चरति) ज्ञातम्—this and the following

adjectives in the accusative singular qualify भैरवाचार्य below दक्षा अष्टपुष्पिका येन For अष्टपुष्पिका, *vide* notes p 46 पुष्पाणामष्टक-मष्टपुष्पिका अनुष्ठित अग्निचार्य येन कृत भस्मरेखापरिहारेण परिकर यस्य that was surrounded by a circle of ashes परिहार a tract of common land round a village, hence, here 'a tract or circle' Compare 'धनु शत परीहारो ग्रामस्य स्वात्समन्ततः' मनु० ८ 237 The com says 'परिहारोऽत्र मर्यादा' हरितेन गोमयेन उपलिप्तं तल्ल तस्मिन् वितते (spread) कृष्ण भ्यस्तन्तम् under the guise (निम्न) of wrapping himself in a dark woollen blanket, he as though was practising residence (आवास) in the darkness of *pātāla* in the apprehension that he might have to enter into an *Asura* cavern For असुरविवर, *vide* notes p 90 *Pātāla* as the haunt of demons and sinners is supposed to be dark An असुरविवर must also be very dark, if our explanation of it be correct He did not want to enter असुरविवर, but the poet fancies that he was familiarising himself with darkness because he feared that he might one day have to do so उन्मिषता लिम्पन्तम् who covered his disciples with the flashing lustre of his body as tawny as lightning, as though with red arsenic paste purchased by the sale of human flesh मन शिला is red and therefore would be like the glow of his body मन शिला costs money and so the question arises how the poor ascetic got it The words महा क्रीतेन explain this They suggest that भैरवाचार्य was a शक्त, had offered human flesh to शक्ति and the पिशाचस and thereby secured super human powers Compare 'अपरत्र प्रकाशनरपतिकुमारकक्रियमाणमहामासविक्रयप्रक्रमम्' हर्ष० 4th उ० 7th para The शक्तस say 'अष्टम्या रुधिरैर्मासैर्महामासै सुगन्धिभिः । पूजयेद्भुजातीयेर्बलिभिर्भोजनै शिवाम् ॥' जटी सिद्धान् with his hair tied in a lump so as to peep upwards from a portion of which that was matted hung down the round globes of conch shell and his rosary beads, he seemed to be imprisoning the Siddhas concealed by the pride of knowledge and roaming overhead (in the sky) जटीकृत एकदेश तस्मात् लम्बमाना रुद्राक्षणा शखाना च गुटिका यस्मिन् प्रशस्ता शिखा शिखापाशः The शिखा was long (like a cord) and ऊर्ध्वबद्ध hence the उत्प्रेक्षा 'बभ्रन्तमिव &c' For सिद्धस, see above p 83 The poet wants to suggest that he had secured superhuman powers (सिद्धिस) which enabled him even to imprison the सिद्धस धवला कृत्तिपये शिरोरुहा. (hair) यस्मिन् (*adj* of वयसा) वयसा, कामन्तम् in age he had passed beyond 55 years खालिखेन क्रीबमाणा शङ्खलोम्ना लेखा यस्य the line of the hair on the front part of his head was faint owing to baldness We

expect खालस्य (from खलति) for खालित्य 'शङ्को निधौ ललाटास्मि' अमर लोमश- (hairy) कर्णशङ्कुलिप्रदेश (the outer part of the ear) यस्य तिरश्चा जनयन्तम् with his slanting forehead mark made with ashes, he led one to think that it was the white line of his skull bone burst by the heat of the burnt *guggulu* repeatedly held over his head It is better to read शिरोविधृत with some MSS For ललाटिका, see p 44 For the burning of गुग्गुलु in the temple of शिव and on the head, *vide* notes p 105 Bones are white The line of white ashes on the forehead is fancied to be the skull bone split up by heat सहज विभ्राणम् who had as though a single, long (आयामिनी) and unbroken (निरन्तरा) brow by the meeting together of his brows, as the part between the brows was contracted by the natural folds of the wrinkles on his forehead, the brow being tawny in colour 'सहजै सङ्कोचित' कूर्चभाग यस्या 'कूर्चमस्त्री भ्रुवोर्मध्यम्' अमर वभ्रुः भा यस्या Between the brows there is ordinarily a part of the head But as his forehead was deeply wrinkled, the two brows presented a continuous line निरन्तराम् leaving no intervening space ईषत् काचवत् काचरा कर्मीनिका यस्य the pupil of which was greenish like glass रक्तापाङ्गाभ्यां निर्गत अशुप्रतान यस्य from the red corners of which shot forth rays मध्ये धवला भा यस्य तेन भासा These three qualify 'युगलेन इन्द्रायुधेनेव'—The rainbow also presents red and green colours and so his eyes are fancied to be इन्द्रायुध Then there are two more उत्प्रेक्षास् लोचन लिखन्तम्—the idea is—when he cast glances all round from his eyes that were white, red (in the corners) and greenish-yellow (in the pupil), he seemed to draw all round a large circle tinged with various colours A मण्डल is drawn on the ground in worshipping a deity Compare 'कुङ्कुमपङ्कानुलिप्ते मण्डलके रक्तकमलवण्डेनार्चं ददौ' हर्ष 4th उ०, 4th para सित क्षिपन्तम् he seemed to scatter in all directions an oblation to शिव variegated with rows of white, yellow and red flags (or marks) That flags were used in the worship of शिव we see from the 2nd उ० 'सुरभिक्षुसुमधूपगन्धध्वजवलिद्विपेनप्रदीपकवहुला विषाये पूजाम्' (text p 25) If we take पनाका as meaning 'mark' (in a secondary sense), then there is a reference to an oblation of rice (which is white) smeared with red powder and yellow turmeric Such oblations are even now placed where four roads meet तार्क्ष्यतुण्डकोटिवत् कुब्जा अग्रघोणा (घोणाया. अग्र or rather अग्र चासौ घोणा च) यस्य the tip of whose nose was curved

like the end of Garuda's beak 'गरुडान्गरुडस्ताक्ष्यं' अमर For the form अग्रघोणा, mark वामन's कान्यालङ्कारसूत्र 5 2 20 'हस्ताग्रहस्तादयो गुणगुणिनोर्भेदाभेदात्' दूर कपोलम् whose cheeks looked narrow on account of the corners of his mouth being very far gashed दूरविदीर्णं सूक्ष्मिणी ताम्बां सक्षितौ कपोलौ यस्य किञ्चिदन्तुरतया because he had slightly prominent teeth सदा हृदये सन्निहितं हर' तस्य मौलौ चन्द्र तस्य आतपेन इव He had white and prominent teeth, the brilliance of which brightened the circle of the quarters The poet fancies that it was the light of S'iva's crescent issuing out of his mouth, शिव being always present in his heart जिह्वाग्र - तौष्ठम्—his lip naturally hung down a little He knew by heart (जिह्वाग्रस्थित) all the canonical works (संहिता) of the S'arvite sect The poet fancies that his lip hung down as though on account of the weight of the संहिता that were on the tip of the tongue प्रलम्बं वक्ष्यमानम् with his crystal ear rings dangling from his pendulous (प्रलम्ब) ear lobes, he seemed as though pursued by Venus and Jupiter in the belief of acquiring (from him) a lore which would enable them to conquer the gods and demons (respectively) शुक्र and गुरु were respectively the preceptors of the असुर and देव Venus and Jupiter, with which the two are identified, are the brightest of the planets So the crystal ear-rings are fancied to be शुक्र and गुरु बद्ध कलयन्तम् wearing, on one of his forearms (प्रकोष्ठ) that had an iron bracelet and on which was tied a bundle of magic threads with various herbs, a piece of conchshell, as though it were the tooth of Pūshan broken by S'iva and turned by him (शैरवाचार्य) into an ornament out of devotion to शिव The piece of शङ्ख was white like teeth विविधौषधिभि मन्त्रै च युक्ता सूत्रपङ्क्तिः, बद्धा षष्ठिं यसिन् Even now people wear dark thread on their forearms supposed to have magical properties पूष्णो दन्तमिव—When वीरभद्र produced from S'iva's matted hair destroyed the sacrifice of दक्ष, some of the gods were severely dealt with भग्न lost his eye, while one of the teeth of पूषन् was broken *Vide* for the story भागवतपुराण 4 5 'भगवस्य नेत्रं भगवान्पातितस्य रुषा भुवि । उज्जहार सदस्योऽङ्गो यः शपन्तमसूचत् ॥ पूष्णश्चापातयदन्तान् कालिङ्गस्य यथा बलः । शप्यमाने गरिमणिं योऽहसद्दर्शयन्दत् ॥' verses 20-21 As the दन्त became holy by the touch of वीरभद्र, the ascetic is fancied as wearing it with भक्ति There seems to be some faint reference even in the R̥gveda to the story about the loss of the tooth of पूषन्. Compare 'वाम पूषा वाम भगो वाम देवः करुळती' (which last is

explained as कृत्तदन्त) Rigveda IV 30 24 अखिल मालामिव—The beads of the rosary looked like the pots for throwing up (उदञ्चन) the water (रस) in a well and the string of the rosary like the rope on which the pots are placed at intervals. He revolved the rosary in his right hand. A water-wheel also is turned with the right hand. अखिलस्य रसस्य कृपात् उदञ्चन तदर्थं घटीयन्माला. The रुद्राक्षमाला also threw out all pleasures (रस) from his heart (which was concentrated solely on शिव) अण (ईषत्) पिङ्गलानि अग्राणि यस्य कूर्चकलापेन by his thick beard समाजैः निकारम्—the idea is—a कूर्च (brush, peacock's feathers) is used in sweeping off a heap (निकार) of dust (रज), his beard that rubbed his chest is fancied as sweeping off रज (passion) contained in the heart. रज is one of the three Gunas according to the सांख्य. It is रजोगुण that gives rise to काम and क्रोध and leads a person into sin 'सत्त्व लघु प्रकाशकमिष्टमुपष्टम्भकं चल च रज । गुरु वरणकमेव तम' सांख्यकारिका, 'अथ केन प्रयुक्तोऽयं पापं चरति पूरुष । अनिच्छन्नपि बाष्पेयं बलादिव नियोजित ॥ काम एष क्रोध एष रजोगुणसमुद्भव ।' गीता chap 3 36-37 निश्चित full of (adv. of देश) ध्यानं दधानम्—the idea is—By meditation he had acquired the illumination (ज्योति) of knowledge. Light (ज्योति) such as that of fire or the sun burns, what is burnt up becomes dark. The dark hair on his chest is fancied to be the effect of ज्योति which illumines his heart. ईषत्प्रशिथिलेन वलिलवलेन बध्यमानं तुन्द (उदर) यस्य उपचीयमान (protuberant) स्फिङ्गासपिण्डक यस्य स्फिच् f buttocks, hips 'स्त्रिया स्फिचौ कटिप्रोथौ' जमर पाण्डुरेण पवित्रेण क्षौमेण (linen cloth) आवृत्त कौपीन (private parts) यस्य. For कौपीन see above notes p 198 सा मण्डलितेन that was passed round (his body) while he sat in a dignified पर्यङ्क posture. When a person sits on his hams with legs cross-wise and a piece of cloth is firmly tied round his knees, loins and back, it is called पर्यङ्कबन्ध (Marathi जेठा मारुन वस्त्रेण) बाण's description leaves no doubt about the meaning of पर्यङ्कबन्ध. But मल्लिनाथ commenting on the words 'पर्यङ्कबन्ध-स्थिरपूर्वकायम्' (कुमारसम्भव 3 45) explains it as वीरासन and quotes two definitions of the latter, which do not agree with our explanation. Vide मल्लिनाथ's comment अमृतफेनवत् श्वेता रक् (कान्ति) यस्य (with योगपट्टकेन), ०फेनेन श्वेता रक् यस्य (with बासुकिना). For योगपट्टक, see p 26. For बासुकि being the rope in churning, vide p 52 बासुकि must have been sprinkled with the foam of अमृत as it came out of the churned ocean अप्रतिहत (irresistible) अनेकमन्त्राणां प्रभाव तेन आविर्भूत तेन. The poet fancies that the योगपट्टक encircling

his body was बासुकि manifesting itself through the irresistible might of the ascetic's incantations and then performing a प्रदक्षिणा round him. Even now it is believed that a मासिक can call out a serpent from its hiding place by the power of मन्त्र. The suggested meaning is that, as बासुकि is the king of serpents, the ascetic must have been a great magician indeed. Compare for the concert 'सुषाफिनधवलेन तप प्रभावकुण्डलीकृतेन गङ्गास्रोतसेव योगपट्टकेन विरचितवैकक्ष्यका' (text p 3 ll 29-30 above) अरुणतामरसवत् सुकुमार तल यस्य जर्जरयन्त तलम्—the idea is—the bright rays of his reddish soles spread on the surface (तल) of the earth (रसा). The poet fancies that he crushed the earth (with the rays) in his passion or zeal (रस) for bringing out the great treasures (supposed to be lying in the earth). The person who is believed to be able to see treasures hidden in the earth is called (in Marathi) पावाळु तोयेन क्षालित अत एव शुचि तैन (applies to both युगलेन and म्मिथुनेन) हस गतेन as though they were two हस that had come there in order to become familiar with the pilgrimage to holy places on the Ganges. He had often been to the holy Ganges and would again go there. Therefore हस (in the form of the wooden slippers) never left his feet. In the next clause the principal part is वैष्णवेन विशाखिकादण्डेन सततपार्श्ववर्तिना विराजमानम्—who had constantly at his side a bamboo विशाखिका staff. What विशाखिका means is not quite clear. Probably it is a staff the upper part of which branches off into two and forms a loop. Compare 'विशाखिकाशिखरनिबडनालिकेरीफलवत्कलमयधौतोपानद्युगोपेताय' कादम्बरी p 133 of P. The commentators of the कादम्बरी explain it variously as 'विशाखिका भूमिशुद्धयर्थमाद्रियमाणा लोह्यष्टिरूपा शिख्यभेदो वा,' 'विशाखिका रुद्राङ्कुश, विशाखिका विशाखा सा तरोरवयवान्तरम्' शिखरे निखाता (imbedded) कुञ्जा (curved) कालायसकण्टका (iron hooks) यस्य. Even now people in the Konkan use a staff that has a few iron hooks fixed at the top, which rattle when a man walks and frighten away reptiles. कण्टकेन applies to कुञ्जेन also. An अङ्कुश (goad) also has an iron barb imbedded in it सर्व कुशेनैव as though it were a goad for driving away Ganes/a who causes obstacles in the mastery of all the lores. It should be remembered that an elephant is controlled by a goad and that गणेश has the head of an elephant. विनायक is called विघ्नराज (he controls as well as causes obstacles). विनायक also presides over learning. The suggestion is—the ascetic had mastered

all विद्याs, he had the goad-like staff always with him by way of a threat to गणेश if the latter wanted to cause any obstacle बाण often uses विनायक for श्लेष Compare 'अयमश्विनसहचरो विनायक' हर्ष 8th उ०, 'अश्विर्मूर्त्यो महाविनायकाधिष्ठिता' कादम्बरी p 287 of P The words सर्व० would also mean 'with a goad that drives away the chief (विनायक) obstacles &c' or 'with a goad that subdues (विनायक) and drives away the obstacles &c' कुमारब्रह्मचारिणम् who had observed the vow of celibacy all his life from boy-hood (३ e he was a नैष्ठिकब्रह्मचारी 'a perpetual student' and not उपकुर्वाण) कृश (thin ३ e restrained) क्रोध यस्य अकृश (not thin ३ e great) अनुरोध (complying with another's request, kindness) यस्य 'अनुरोधोऽनुवर्तनम्' अमर अदीना (not wretched ३ e noble) प्रकृति (nature) तथा शोभितम् अदीन शोभितम् (with महानगर 'capital') means 'adorned by noble ministers &c or rich guilds' प्रकृति means 'the constituent elements of a kingdom' or 'guilds of citizens' 'स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च । राज्याङ्गानि प्रकृतयः पौराणा श्रेणयोऽपि च ॥' अमर क्षीर० quotes कात्यायन as 'यत्कात्यायनः 'अमात्याद्याश्च पौराश्च सङ्गि प्रकृतयः स्मृताः' " There is another sense possible प्रकृति means 'the base' or 'the original accent of a word' Each word (whether single or compounded with another word) has generally only one उदात्त accent If a word be compounded with another, it may lose its accent and take the accent for the whole compound as determined by the rules There is a rule that 'when नगर is the second member of a समास, the first letter of the first member has the उदात्त accent, except when the first word is महत् or नवन्' 'अमहन्नवन्नगरेऽनुदीचास्' पा 6 2 89 In महानगर, the first word is महत्, therefore नगर retains its original accent (प्रकृतिस्वर) and the first letter has not the उदात्त accent Thus in महानगर the प्रकृति (स्वर) is अदीन (not low-pitched, but is high-pitched, as उदात्त is) 'उच्चैरुदात्त' and 'नीचैरनुदात्त' पा 1 2 29-30 कल्प च्छायम्—०राशिवत् सुकुमारा छाया (कान्ति) यस्य (with भैरवाचार्य), ०राशिभि सुकुमारी छाया (shade) यस्य (with मेरु) मेरु is shaded with the delicate leaves of the trees of paradise ०रजसा पवित्रित शिर (head, top) यस्य On the top of कैलास dwells शिव He had bowed his head at the feet of the image of शिव मा यातम् followed by a crowd (गण) of S'aivas (with भैरवाचार्य), peopled with the attendants (गणा) of शिव महेश्वरस्य इमे माहेश्वरा गणा (प्रमथा) 'सङ्घाते प्रमथे गणा' अमर.. ०सहस्रे प्रक्षालित शरीर येन, ०क्षेपे प्रक्षालित शरीरं यस्य (with जलनिधि) The ascetic had bathed in numerous rivers Numerous rivers

fall into the ocean बहु शुचिम् pure by residing in many holy spots (with भैरवाचार्य), pure with many holy तीर्थ situated on it (with प्रवाहम्) धाम place, dwelling तीर्थ तथ्यस्य the sacred place of truth कुशलस्य of welfare or prosperity पूतता holiness शालेय शालीनतायां the ricefield of modesty For शालेय, see p 118 and for शालीन p 57 स्थान स्थिते abode of all propriety or decorum आधार धृते support of steadiness आकर mine निकेतन कौतुकस्य the house of admiration All admired him आराम रामणीयकस्य the garden of loveliness प्रासाद प्रसादस्य the palace of good-will (towards all) अगार गौरवस्य house of respect All respected him समाज सौजन्यस्य the conference of goodness सम्भव सद्भावस्य the source of amiability काल कले the death of Kāl He nullified the effects of Kāl, the age of sin and discord विरूपाक्षम् = शिवम् शशि चाल he got up, as the ocean rises up on seeing the moon At moonrise, the waters of the ocean begin to rise in a tide प्रथमतः उद्यित शिष्यलोक यस्य प्रत्युज्जगाम went forward to receive समर्पित श्रीफलोपायन येन who gave him the present of Bilva fruit 'बिल्वे शाण्डिल्यशैलसौ मालुरश्री-फलावपि' अमर The बिल्व tree is sacred to शिव जहुकर्णात् समुद्गीर्यमाण (emitted) गङ्गाप्रवाह तस्य हाद (roar) तद्वत् गम्भीरया. For Jahnu, see p 84

P 48 ll 3-15 नरपति भजत प्रीत्या विस्तार्यमाण धवलमा यस्य the whiteness of which increased through the joy he felt प्रत्यर्प वनानि—When he bowed, he cast glances from the whites of his eyes These resembled the silver lotuses that भैरवाचार्य had sent The poet fancies that he returned in the form of his glances the lotuses that he had received The only difference was that he returned many (as he cast many glances), while he had received only five ललाट प्रकाशयन् with his crest jewel dangling about on his forehead and having its rays shooting up he as though manifested the favour of Ś'iva by the appearance of a third eye उद्भूता अश्व यस्य शिव has a third eye on the forehead The red jewel dangling on the forehead of the king, when he bowed to भैरव, is fancied to be the third eye that appeared (उद्भूत) just at that moment शिव favoured the king so much that he made him त्रिनेत्र like himself आवर्जित (bent down) कर्णपल्लव तस्मात् पलायमाना मधुकरा यस्य When he bent down to bow, the bees ran away from his ear-ornament of flowers. शिवसेवया समुन्मूलिता अशेषपापलव्वा तै मुच्यमान The dark bees look like sins (which are supposed to

be dark) दूरावनत bending very low अभिनवम्—his bow is called अभिनव (a new or unique one), because it is accompanied by all the wonderful results described above शार्दूल दर्शयत्—the ascetic desired the king to be seated on his own tiger skin. To seat a person on one's आसन is a mark of great respect and friendship. It shows that the person so treated is at least the equal, if not the superior, of the person so treating उपदर्शित. प्रश्रय (humility) येन मत्तहसस्य कल गद्गद स्वर तेन सुभगा (with नदीम्); तद्वत् सुभगा (with वाचम्) मधुरसमयीम् full of sweetness (with वाचम्), full of sweet water (with नदीम्), प्रवर्तयन् making flow, uttering नार्हसि कर्तुम् you will please not ill treat me on account of the misdeeds of other kings. His meaning is—Other kings might not have reverence for holy ascetics like you and might sit on the seat occupied by you. But I cannot occupy that seat honouring you as I do, and I do not like such formal treatment from you अशेष गुरु that the teacher (your reverence) so deals with me is the fault of the character of that wretched Lakshmi (royalty) that is looked up to by all kings or is the ill-natured-ness of lucre. All kings care too much for लक्ष्मी and become wicked through wealth. You think that I am also one of those kings and would take umbrage if you did not offer me your own seat. The usual meaning of उपेक्षित is 'neglected, slighted'. But that meaning does not suit the context अभूमि चाराणाम् this person (१ e I) is not a fit subject for ceremonious behaviour (उपचार) अल. गया enough of great restraint (१ e formality) मनोरथशिष्य a pupil in wishes (१ e I desired to be your disciple) नोऽलङ्घनमर्हति does not deserve to be trodden परिजनेन उपनीते (brought) वाससि on a garment अनतिक्रमणीय irresistible अनुवर्तमान acceding to, complying with

P 48 ll 16—31 आसीने मगात्. राजकेन सह सराजके (adj of परिजने) अर्घ्यम् respectful offering of flowers, water &c अर्घ पूजाविधि तदर्थे द्रव्य अर्घ्यम् 'पादार्घ्या च' पा 5 4 25 (यत्) नृपमाधुर्येण हृत (captivated) अन्तःकरण यस्य शशि मला pure like the rays of the moon (with दशनदीधिती), pure with the rays of the moon (with ०मक्ती) शिवभक्ती (accu plu of ०मक्ति)—if one were to worship शिव, then one's devotion would be illumined by the light of the moon that is on the head of शिव. अति गौरवम् your very modesty declares the greatness (vast extent) of your qualities. The more the virtues that a man possesses, the

more modest does he become, as he comes to know of his defects. It is only those that are shallow that become puffed up. गौरव also means 'weight'. What is heavy makes the carrier bend down. सकल मसि you are a fit receptacle for all prosperity. विम पत्तय—your conduct (or undertakings) is quite in keeping with your greatness. जन्मन तेयेषु since my birth I never cast my eyes on wealth (१९ I never paid any regard to it). स्वापतेय wealth, from स्वपति, according to 'पथतिथिवसतिस्वपतेर्देव' पा ४ ४ १०४ (पथि साधु पायेयम्। स्वापतेय धनम्। सि कौ) यत् 'मस्ति since I possess this poor body not sold for money that is the fuel to the fire of all sins. He says that he is master of his own body, poor though it be. All persons sell their bodies to others for amassing money. As fuel feeds fire, so money feeds sins. So he never cared for money. क is added to शरीर to indicate that he does not care much even for that body. कुर्त्सित शरीर शरीरकम् दुर्ग श्रूणि I have a few ill understood syllables of knowledge. Thus he speaks in great humility. भट्टारक *adj* venerable, *m* god. पुण्यकणिका particle of merit. अत्र—out of the things enumerated (by him) *viz* body, प्राणा, विद्या and पुण्य प्र ग्राह्याणि to be captivated by a few virtues (with मनास्ति), to be bound by a fine (प्रतनु) thread (with कुसुमानि). The comparison shows that the minds of the good are tender like flowers. विद्वत्समता highly thought of by the learned (with साधवः), approved by the learned (with शब्दाः). श्रयमाणा अपि even when merely heard (though not actually seen) साधव the good, grammatically pure (with words) सुधीरे विवरम् fame makes a hole (१९ an impression) in a mind even though it be very steady. A hole (विवर) cannot be easily made on what is firm. विशत . कल्याणिना I, who was being borne away by the currents, white with foam, of curiosity that entered my heart, am now brought back by your auspicious self with your virtues. The idea is—so long, not having seen you, my heart overflowed with curiosity to see you, but now that I see you, you occupy my heart and not mere curiosity about you. A stream becomes white with foam. गुणगण is white like foam. A person who is borne away by a flood is brought back by ropes (गुणगण). If we omit सुखयन्ति, then this passage becomes involved and difficult to explain. Then we must stop at कुर्वन्ति and take विवर with विशत. अनु प्रणयिने In the case of the bodies &c of the good, though they be dear to them, friends are the masters.

the friends can dispose of the bodies of the good just as they like, though the good may love their bodies. Here *अनुरक्त* has to be taken in an unusual sense. It is not *शरीर* that is *अनुरक्त*. It is the good that are *अनुरक्त* so far as their *शरीर* is concerned. So *अनुरक्त* means 'प्रिय' here. The com seems to read '*अनुक्तेष्वपि*'. This is a better reading. The meaning then is 'friends are the masters of the bodies &c of the good, even though it be not declared in so many words' *अने गुरुणा* on this my coming here I am placed in an enviable position by the teacher. He means—the mere fact that on my arrival here I was treated so well by you has given me great pleasure and has raised me to an exalted position.

P 48 l 32—P 49 l 20 *अन्य कृपाणम् तस्यै वेदितवान्* the king placed himself, his harem, his servants, and his treasury at his disposal. Mark this use of the word *निवेदितवान्* 'निवेद्य' to offer, to present. *आत्मनिवेदन* is the last stage in *नवविधा भक्ति* 'अवर्ण कीर्तन विष्णो सरण पादसेवनम् । अर्चन वन्दन दास्य सख्यमात्म-निवेदनम् ॥ इति पुसार्पिता विष्णो भक्तिश्चेन्नवलक्षणा ॥' *भागवत* पु० 7 5 23 24. For two कृs, see above notes p 180. *धनो स्वित्ता* high mindedness surely withers away, like a creeper, by the heat of wealth. *अल* is used here in the sense of 'excessively' or 'surely'. *खद्यो तेजस्विता* The brilliance that we possess is like that of fire-flies, scorching no one else. *अ तापिन्* not causing harm to others (with *भैर०*), not setting on fire any other thing (with *खद्योत*). Fireflies have a centre of light in their bodies, but it does not burn anyone. *भैरवाचार्य* says he prefers to have the *तेजस्विता* of moneyless asceticism, which has no power to hurt others and which is purely spiritual, while the *तेजस्विता* of wealth has great potentialities for evil. *भाजन = पात्र भूते = ऐश्वर्यस्य तेनैव क्रमेण* as before, as was his wont. *श्वेत वृत* wrapped in a white piece of cloth. *ब्रह्मराक्षस* the ghost of a wicked *ब्राह्मण*, who, when living, used to commit sins such as carrying away the wives of others and the property of *Brāhmanas*. '*परस्य योषित हत्वा ब्रह्मस्वमपहृत्य च । अरण्ये निर्जले देशे भवति ब्रह्मराक्षस ॥*' *याज्ञ०* 3 212. *अपहृत कर्पटावच्छादन यस्य (adj of परिवारात्)* from which the covering of cloth was removed. *परिवार sheath आचर्कष—*the object is *कृपाणम्* (l 20) *शर नीतम्* as though it were the autumnal sky turned into a solid mass. The author indulges here into many *उल्लेखs* to convey the clearness, brightness and formidableness of the sword. *पिण्ड* also means 'steel' '*लोहोऽस्त्री शस्त्रं*

तीक्ष्ण पिण्डं कालायसायसी' अमर The com explains 'पिण्ड' as 'शस्त्रम्' (weapon) and quotes the above words of Amara in support. The sky is clear and bright like a sword in autumn कालिन्दी जलम् as though it were the stream of the Jumna with the water benumbed (i e not allowed to flow) The waters of the Jumna are dark and hence the उल्लेक्षा नन्दक गतम् as though Kāliya, irritated by Krishna, had assumed the form of a sword for conquering (i e surpassing) Nandaka (the sword of Vishnu) For नन्दक, see p 88 and for कालिय p 143 The serpent कालिय was dark लोक तितम् as though it were a piece of cloud at the time of *pralaya* fallen from the sky, manifesting a heavy down pour of water for the destruction of the world प्रकाशित धाराणा आसार येन 'धारासम्पात आसार' अमर प्रकाशित धाराया' सार (बल) येन that manifests the strength of its edge (with the sword) Or we may dissolve as प्रकटित धारा एव आसार येन We speak of the 'water' of the edge of a sword काल time, dark A कल्प is a period of 1000 महायुग and equal to 4320000000 human years It is equal to a day of ब्रह्मा, the night being also of the same duration At the end of one कल्प the whole universe is dissolved and merges in the supreme spirit and remains there for one कल्प and is then again produced Note भगवद्गीता 8 17-18 At the time of कल्पान्त or प्रलय, it was believed that the 49 winds began to blow, the twelve suns rose and dark clouds called पुष्कर and आवर्तक enveloped the sky Compare 'महाप्रलयेषु प्रलयपयोदा प्रलयदुर्दिनान्धकारितदसदिशः भ्रान्नान्ति सुवनान्तराणि' कादम्बरी p 125 of P The sword also manifests its धारासार for destroying people दृश्यमान विकट दन्तमण्डल यसिन् दृश्य हिंसाया as though it were the laugh of destruction showing a terrible circle of teeth In laughing one shows one's teeth हिंसा (killing beings), if personified, must have terrible teeth The sword was bright like a laugh (but of हिंसा, because it killed) The sword also had terrible दन्तः (indentations) हरि ग्रहम् as though it were the stout arm of Hari, holding fast मुष्टि कृत दृढ मुष्टिग्रह' येन that tightly clinched the fist (with बाहुदण्ड), कृत दृढ मुष्टिग्रह यस्य the hilt of which was firmly held (with कृपाणम्), also 'that firmly seized the demon मुष्टि' मुष्टिक was a demon killed by बलराम who is supposed to be an incarnation of Vishnu Compare 'केशव धृतहलधररूप जय जगदीश हरे' गीतगोविन्द For मुष्टिक see भागवतपु० 10. 44 24 सकल क्षमेण capable of destroying the lives of all the worlds. This applies both to the sword and to कालकूट. कालकूट

is dark *Vide p 2* कृतान्त वदितम् as though manufactured of steel heated by the fire of the wrath of Yama. It was not ordinary fire that heated the steel going to make up the sword. In order to make it most destructive, it was heated in the fire of Yama's wrath. अति कणन्नम्—A very irritable (तीक्ष्ण) man may fly into a rage even when merely touched by the wind. A very irritable person is popularly said to be one who quarrels with the wind. The sword having a very fine blade sounded when the wind blew upon it मणि पाटयन्तम् under the guise of its reflection falling on the jewelled pavement (कुट्टिम-मम्) of the hall, it (sword) as though cleft itself in two 'कुट्टि-नोऽस्त्री निबद्धा सू' अरि धारम् the edge of which looked indented (करालित) with the rays (shooting from it) as though they (rays) were hair sticking to it at the time of cutting off enemies' heads कराल means दन्तुर. The rays look like so many dants of the sword 'करालो दन्तुरे तुङ्गे' अमर करालता (uneven, jagged) धारा यस्य मुहु दिवसम् that as if cut into pieces daylight that was crushed by overspreading (छुरित) it with the circle of its radiance flickering again and again like flashes (उन्नेष) of lightning जर्जरित आतप यस्य (adj of दिवसम्) The flashing light of the sword blade spread through and through over daylight and thus seemed to cleave it asunder into portions. Remove the comma after तपम् कटा रात्रि a glance as though of the night of destruction. रात्रि is dark and so the sword is said to be its कटाक्ष काल also means 'dark'. This and the following clauses are intended to convey the terrific aspect of the sword उत्पल is a blue lotus. Hence the sword is said to be the ear lotus of Death. ओङ्कारमिव—The syllable *om* precedes the study of the Veda. It is a mystic syllable credited with supernatural powers and is symbolical of Brahman itself. So the sword was the essence or centre of cruelty. Compare 'सत्यस्य शनै शनैरोङ्कारमिव कुर्वाणे' हर्ष 4th ७० and the notes thereon. Note 'एकाक्षर परब्रह्म' मनु 2 83 अलङ्कारास्य—It was an ornament to arrogance i e whoever had the sword could afford to be arrogant कुलमित्र family friend i e friend of long standing देह दर्पस्य—it was pride incarnate अपत्य मृत्यो—it possessed the qualities of Death, as a child is endowed with the qualities of its parent आग लक्ष्म्या it was the way by which लक्ष्मी came i e it helped in securing wealth (and kingdom) निर्ग कीर्ते—it was the way by which fame went out into the world i e the sword would enable one to do heroic deeds whereby one's fame would spread in the world.

P 49 ll 21—26 अवनि मेदिनीम् आशुष लिङ्गनिव he seemed, under the guise of his reflection, as though embracing it out of affection for it (or out of his love for weapons of all kinds) The king was reflected in the bright sword-blade The poet fancies that the king embraced it out of love for it पर विदग्धमपि though it is ill mannered (or proud) enough to scorn accepting another's property The words may also mean 'ignorant of the humiliation viz accepting another's property' But as here the emphasis is laid upon the word व्यतिक्रम, so अवज्ञा also must be understood in the sense of 'disregarding' युष्मद्विषये in your case वचन रितुम् to commit (to be guilty of) the crime of disregarding your words (request) The words referred to are 'भवद्भुजयोग्यो गृह्यताम्' साधयाम् is used in the sense of 'गच्छाम्,' which latter is not used, as it was believed to be an inauspicious word indicating 'perishing' प्रकृत्वा रागी by nature loving the heroic temper

P 49 l 27—P 50 l 10 अथ इति उपहरे in secret उपहर a lonely place उपग्रहेण यथा स्वात्थ्या सोपग्रहम् in a conciliatory tone, with a request स्वार्था भव्यानाम् The dispositions of the good are careless of their own interests but vigilant in obliging others For भव्य, compare the first verse of the 8th उच्छ्वास 'दैवेनापि क्रियते भव्याना पूर्वसेवेव' भवादृशां कार to such as you the sight of supplants is a great festival, requests (preferred by the needy) are a means of giving pleasure, acceptance of gifts (by others) is an obligation The idea is that great persons like पुष्पभूति are pleased (आराधन) when requests are made to them, great persons feel obliged when the gifts they offer are accepted by others भैरवाचार्य wants the king's help in a perilous undertaking and so makes this highly flattering introduction भूमि धीयसे you are the centre of all men's hopes, therefore you are addressed (by me). He means that all men hope to fulfil their desires through your help महाकालहृदय नाम यस्य महाकाल is दिव As to the wonderful power ascribed to *mantras*, vide pp. 54—55 कृष्णा लगम्बरानुलेपा यसिन् (*adj* of आकल्पेन)—in which the garland, garment and unguents were all dark. आकल्प decoration, equipment कल्पकथितेन as declared in the ritualistic works (of the Śaiva sect) 'इतिकर्तव्यकलापोपदेशको ग्रन्थ कल्प-' स० जपकोट्या by muttering (the *mantra*) a crore of times पूर्व कृता कृतपूर्वा, कृतपूर्वा सेवा येन स ०सेव वेतालसाधन व्यवसाने (अन्ते) यस्य तस्य सिद्धि complete attainment of that *mantra* ends with

the subduing of a goblin वेताल ghost occupying a dead body त्वं कमणे you are quite a match for that deed (i.e. you will be able to achieve this). अल in the sense of 'being sufficient for a thing or able to do a thing' governs the dative 'नम—स्वस्तिस्वाहास्वधाऽऽवपद्भ्यो गात्रं' पा 2 3 16 (अलमिति पर्याप्तमर्थग्रहणम्। दैत्येभ्यो हरिरलम्। सि को) गृहीत भर येन त्वयि भरे when you undertake the responsibility भवन्तमुपनिष्ठने who waits upon you (who brought the silver lotuses) The Ātmanepada is in accordance with the वार्तिक 'उपादेवपूजासङ्गतिकरणमित्रकरणपथिष्विति वाच्यम्' (on 'उपान्मन्त्रकरणे' पा 1 3 25) द्राविड inhabitant of the द्रविड country द्रविड was roughly between the कृष्णा and the कावेरी Its capital was काञ्ची यदि मन्यसे If you approve दिङ्माग दिग्गज तस्य हस्तवत् दीर्घं गृहीत अट्टहास येन नीयतामय निशा बाहु let this arm (of yours) be made a bolt of one of the quarters for one night, i.e. you must guard one of the (four) quarters on one night (that I shall appoint) The student will find that the king and the three others mentioned here guarded the four quarters while भैरवाचार्य was engaged in grim rites कृत वच येन—when he had finished his words अन्ध प्रकाश (delighted) like one in darkness that sees a light प्राप्त उपकारस्य अवकाश (opportunity) येन—The king had been obliged by the ascetic who had made him a present of the sword called अट्टहास and of several silver lotuses The king desired to oblige the ascetic in return And this was the first opportunity he found to do so अनेन वैमि I look upon myself as accepted by you (as yours) by this task (निदेश) which is shared by me in common with your pupils कृतः परिग्रह (स्वीकार) यस्य निदेश order, appointed task आहूत utterance सङ्केत an appointment, a place of meeting असितपक्ष्म dark fortnight The 14th day of the dark fortnight (particularly of माघ) is sacred to शिव. इयत्ता वेलाया at this hour or at such an hour

P 50 ll 11-23 अथाति तमुद्देशम् शोवेन दीक्षित being initiated into the Ś'arva ritual नियमवान्—observing a fast (or other rules of a दीक्षा) कृतः अधिवास यस्य—on which purificatory ceremonies were performed अधिवास or अधिवासनम् application of scents and perfumes 'सस्कारो गन्धमाल्याद्यैर्घ्नं स्नानादधिवासनम्' अमरः. But बाण immediately afterwards says 'समाहित पूजम्' So अधिशुद्धि must be taken in the sense of 'preliminary consecration of an object of worship with suitable mantras before the commencement of a sacrifice.' 'अधिवासो नियमदिवसादाद्येऽहनि यथाशास्त्रं विधिना

मन्त्रन्यासादि' स० सम्पादिता गन्ध. माल्यादिना पूजा यस्य. The next sentence is ततः परिणते दिवसे एकाकी नगरात्रिरगात् परिणते दिवसे when the day came to a close केनापि दिक्षु when the regions put on a rosy hue as though someone had made offerings of blood for the purpose of securing success in his undertaking कृत रश्मिरवलिबिधान यासु. The natural redness of the regions in the evening is fancied to be due to the offerings of blood रश्मिर दीधितिषु when the rays of the sun hung down as though they were the tongues of goblins greedy (लम्पट) for the offering of blood Blood is scattered about to propitiate वेतालः लम्बमानाश्च applies to 'tongues' also, as they also loll out when greedy रश्मिर लम्पटाश्च may apply to the rays of the sun 'That are greedy (१ & that fall upon) for red offerings' (smeared with red powder) Such offerings are placed on roads in the evening नरेन्द्रा सवितरि when the sun, that resorted to the west, as though himself desired to do duty as a guardian of the quarters out of affection for the king The king had been asked to guard one direction The sun set in the west The poet fancies that the sun, seeing that his friend (the king) was to be दिवपाल, himself wanted to be दिवपाल and so resorted to the west गृहीता अपरदिक् (west) येन, गृहीता अपरा (another, other than the one the king would accept) इदं येन यातुधानी = राक्षसी The long and dark shadows of trees looked like demons पातालः मण्डलेषु—It was believed that demons infested पाताल, stalked abroad at night and caused obstacles to यज्ञ पाताल is also supposed to be a region of darkness पातालः—this applies both to दानवेषु and मण्डलेषु नभसि गणे when the clusters of stars formed groups in the sky, as though they desired to witness the terrible rite On कृष्णचतुर्दशी the night is very dark and so the clusters of stars appear very clear Sight-seers gather together in small groups रौद्र कर्म may also mean 'rite of which the देवता is रुद्र (१ & शिव)' विगाढा dense, deep विगाढाया श्रव्याम् in the depth of night १ & when the night had advanced a great deal सुप्ता जन्ता यसिन् (adj of निशीथे) नि शब्दस्तिमिते noiseless and motionless निशीथे at midnight 'अर्धरात्रनिशीथौ द्वौ' अमर. बह्वयित्वा deceiving १ & eluding वामकरे स्फुरन् त्सर (hilt) यस्य (adj of राजा) उत्खातं diawn विसर्पता यष्टि by the spreading radiance of the sword, his whole body was concealed as in a blue silken robe for fear that he might be seen The king wanted to go unobserved The dark hue of his sword

surrounded his body as in a dark robe and effected his object. अनदिश्या अपि although not ordered by him वृष्ट कर्षन् in the shape of the rows (*but* braids) of bees pursuing him on account of the fragrance (of his body) he dragged behind him by the hair success in the rite The dark bees resemble the dark braid of a woman The bees came behind him The poet *fancies* that he seized by the hair कर्षसिद्धि and dragged her behind him (made her follow him), the suggestion being that it was a foregone conclusion that the undertaking was to be successful उद्देश spot

P 50 l 24—P. 51 l 6 अथ भूमिम् The first sentence is अथ प्रत्युज्जम्बुस्ते त्रय टीटिम स्वामिन (p 51 l 1) निवेदितवन्तश्चात्मानम् द्रोणि सौप्तिके like the son of द्रोण (१८ अश्वत्थामा), कृप and कृतवर्मन् in the night attack कुम्भेषु भव सोप्तिकम् The reference is to the सौप्तिकपर्व of the महाभारत While कृप and कृतवर्मा lay under a न्यग्रोध tree at night towards the close of the great war, अश्वत्थामा saw an owl killing crows at night when they were asleep in their nests This suggested to him a night attack on the Pāṇḍava camp कृप and कृतवर्मा followed him अश्वत्थामा entered into the camp and stationed the other two at the door He killed almost all and those that ran towards the door were killed by कृप and कृतवर्मा सन्नद्धा wearing armour गृहीत विकट (frightful, gaudy) वेश ये क्रियमाण मन्त्रे शिखाबन्ध येषाम् कुसुम चरणौ —bees hovered over the flowers they wore in their top knot and hummed The poet *fancies* that the humming was the reciting of *mantras* and the dark bees were themselves the knot of their hair that was being tied to the accompaniment of mystic *mantras* (in order that they may come unscathed out of the perilous undertaking) उष्णीष मूर्धनि on their heads they wore turban wraps that were tied in a knot in the form of a large *svastika* on the middle part of their forehead, as though they were sectarian marks (on the forehead) कलाटमध्ये घटित (formed) विकट स्वस्तिकाग्रन्थि यैः We rather expect स्वस्तिकाग्रन्थीन् स्वस्तिक is a mystical figure and so the author indulges in the उद्देश 'महामुद्रावन्थानिव' The *svastika*-like knot of the turban on the forehead seemed to be some mystic मुद्रा on the forehead For another meaning of मुद्रा (which also may be applicable here) see p 46 The figure of स्वस्तिक due to wrapping of the turban looks like the intertwining of the hands and figures practised in worship 'अन्योन्यग्रथिता प्रसारितपराङ्मुली । महामुद्रायमुदिता परमीकरणे बुधै ॥' एकश्रवणनिवरे विभक्त

The glances of his red eyes are fancied to be offerings of blood ईषत् विवृत (open) अधरपुट तेन प्रकटितानि सितानि दशनशिखराणि यस्मिन् (*ady* of मुखेन) दृश्य पङ्क्तिना इव—the white tips of his teeth are fancied to be the lines of the syllables of the *mantras* he was muttering होम यवान्—the lamps that were lighted near him were reflected in the perspiration due to his efforts in offering oblations The poet fancies that he burnt his body with those lamps to ensure success बहुगुणेन consisting of many threads (with ब्रह्मसूत्रेण), of great efficacy (with विद्याराजेन) विद्याराज is a particular *mantra* बहुगुणेन may also mean 'repeated many times' (with विद्याराजेन) There is another sense suggested ब्रह्मसूत्र is the work of बादरायण dealing with the Vedānta philosophy ब्रह्मविद्या is the king of विद्या (विद्याराज) Compare गीता 9 2 'राजविद्या राजगुह्यं पवित्रमिदमुत्तमम्' शातक्रतवीमाशाम् the quarter of Indra (i.e. the east) For the guardians of the eight quarters, see p 140 कोबेरीम् the north presided over by कुबेर प्राचेतसीम् west presided over by पञ्चेतस् (i.e. वरुण) त्रै ककुभम् the quarter marked with the constellation of त्रिशङ्कु i.e. the south त्रिशङ्कु was father of हरिश्चन्द्र He wished to go to heaven with his mortal body He went to his family priest वसिष्ठ who declared it to be impossible He then went to वसिष्ठ's sons who also rejected his proposal त्रिशङ्कु then went to विश्वामित्र who raised him towards heaven, when Indra refused to admit him and made him fall headlong Then विश्वामित्र called upon him to stay where he was and created new worlds, नक्षत्रस्य &c The gods intervened and made विश्वामित्र's creations as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation *Vide* रामायण बालकाण्ड 57-60 Compare 'त्रिशङ्कोरिवोभयलोकभ्रष्टस्य नक्तन्दिबमर्वादिशरसस्तिष्ठत' हर्ष 7th ३०, 'सुरलोकमारोहत् त्रिशङ्कोरिव कुपितशतमखड्गहारनिपतिता राजलक्ष्मी' कादम्बरी p 8 of P The author avoids the use of the words दक्षिणा दिशम्, as they are inauspicious

P 51 l 23—P 52 l 14 एवं पातयत् दिक्पाल चार्यं while शैरो fearlessly performed his terrific work, being inside the cage of the arms of the four guardians of the quarters (*viz* the king and the three others) अति कौणपेषु when the demons causing obstacles, after making much noise for a long time and after having found that their efforts (to frighten the guardians and cause obstacles) proved futile, became quiet (i.e. vanished) 'राक्षसः कौणप कन्यात्' अमर (कुणपमसि कौणप) गल समये when mid-night had just passed मण्डल रेण not far to the north of the

circle (of ashes in which भैर० was sitting) प्रलय दीर्घेन the earth was rent open, as though exhibiting a chasm of the jaws of the Great Boar at the time of *pralaya*. For प्रलय see above p 210. The demon हिरण्यक्ष, on the strength of a boon from Brāhmā, became insolent and carried the earth into the ocean. Vishnu assumed the form of a boar and brought it up. See भागवतपुराण 3rd स्कन्ध chap 13-19. Compare 'येन प्रलयवराहघोणामिघातभीता भूतधानी सागरमवतीर्णा' कादम्बरी p 124 of P, 'वसति दशनशिखरे धरणी तव लब्ध । शशिनि कलङ्ककलेव निमग्ना । केशव धृतमूर्करूप जय जगदीश हरे ॥' गीतगोविन्द. The next sentence is सहस्रैव तसात् विवरात् कुवलयश्यामलः पुरुष उज्जगाम (p 52 l 6) आशावारणै (दिग्गजै) उत्क्षिप्त (tossed up, uprooted) आ स्तम्भ इव as though he were the iron post for tying elephants 'आलान बन्धस्तम्भे' अमर. The post is fixed in the earth. As the पुरुष was dark coloured, formidable and suddenly rose up from the earth, he is fancied to be आ स्तम्भ महावराहस्य इव पीवर स्कन्धपीठ यस्य (*adh* of पुरुष) whose square shoulders were stout like those of the Great Boar नर जूत —By the contact of महावराह with the earth at the time of raising it up out of the ocean, a demon was born of the earth, named नरक. He was very powerful and deprived वरुण of his umbrella, took away the ear rings of अदिति. 'यदाहमुद्धृता नाथ त्वया सुकरमूर्तिना । त्वत्सर्वसम्भव पुत्रस्तदाय मय्यजायत ॥' विष्णुपुराण 5 59 23. The पुरुष also rose from the bowels (गर्भात्) of the earth. Compare 'पुरा महावराहसम्पर्कसम्भृतगर्भया भगवत्या भुवा नरको नाम सनुरसावि रेमातले' हर्ष० 7th उ० बलि पातालम् he seemed to be the demon Bali rising up after cleaving asunder *Pātāla*. When Bali became very powerful, Vishnu assumed the form of a Brāhmaṇa boy and begged of him land measuring his three steps. Then Vishnu assumed a universal form, covered heaven and earth in two steps and placed the third on Bali's head and sent him down to पाताल where he is supposed to reign even now, as he is one of the seven चिरजीविन्ः. *Vide* भागवतपुराण 8th स्कन्ध chap 20-23. Note 'तावत्स तलमध्यास्ता विश्वकर्मविनिर्मितम्' chap 22 32 उपरि ज्वलित इज्जप्रदीप यस्य. Remove the comma after उपरि. As his body and hair were dark, he is said to be a mansion of sapphire. As he had a brilliant मालती wreath on his head we have the words उपरि दीप Jewelled lamps are lighted in palaces स्निग्ध मौलि the top (मौलि) of whose head was charming with glossy, dark, thick and curling hair उन्मीलन्ती (gleaming) मालतीमुण्डमाला यस्य गद्गद मदेन by his gurgling (faltering) voice and his naturally red

eye, he seemed as though 'drunk by the pride (or 'intoxication') of youth. One who has drunk wine has a red eye and hoarse voice 'मत्ते शौण्डोत्कटक्षीवा' अमर वलात् गलदाम यस्य whose necklace dangled about his throat. For क added to बहुव्रीहि compounds, *vide* p 12 कर पङ्कयन् with the mud crushed in his clenched hands he again and again smeared his big shoulders resembling the foreheads of the elephants of the quarters. ॐ कुम्भ इव आभा ययो कुम्भ frontal globe on the temple of an elephant. This action is characteristic of our wrestlers even now सान्द्र देश with the irregularly made marks of moist (सान्द्र) sandal paste, he seemed to be a part of the autumnal sky variegated (शारिद्र) with pieces of very white clouds 'अविद्यमाना व्यवसा येयु ते अव्यवसा स्यासका ते For स्यासक, see p 53 above. He had applied white sandal paste to his body in various places without any order. His body was dark like the clear blue sky of शरद्. In the sky also irregular patches of clouds are seen in शरद् शारद (शरद इद) आकाश तस्य एकदेश For चण्डातक, see above p 69 क्षामतरीकृत कुक्षि यस्य whose flanks looked small (by his waist being tightly bound) कक्ष्या शेषेण after having tightly girt his waist, he gracefully let loose on the ground the fringe of his white cotton cloth used at exercise time and thereby he appeared as though supported from behind by शेष. The idea is—over his चण्डातक, he had firmly tied his waist with the coils of a long white piece of cotton cloth which he used at the time of taking exercise. A portion of that cloth remained, which he allowed to reach the ground behind him. Being white, it resembled the serpent शेष that is also white. शेष also is धरणितलग्न & it supports the earth 'फाली कक्ष्याबन्ध' स० 'फाल पुंसि महादेवे कालिन्दीमेदनेपि च । छीव सीरोपकरणे त्रिषु कार्पासवाससि ॥' मेदिनी स्थिरौ स्थूलौ ऊरुदण्डौ यस्य भूमि पदानि he planted his steps slowly as though he feared that the earth would break (if he walked faster) निर्भर गुरु heavy with great pride. A शैल (mountain) also is heavy (गुरु) मुहुर्मुहु-टाङ्कारै by the terrible and twanging slapping (with his hand) of his left arm that was doubled (द्विगुणित) on his chest and of his right thigh, put forward slantingly and thus appearing to be coiled up टाङ्कार is an onomatopoeic word. It is better to read चण्डास्फोटन. The पुरुष smote loudly his left arm doubled on his chest and his right thigh with his hand. This is a characteristic action for wrestler and is a sort of

challenge कम कुर्वन्—The noise made by the slapping was so terrific that it seemed as though the पुरुष sent down निर्वात for hindering the rite on which भै० was embarked and as though depriving the mortal world of one organ (i.e. of the sense of hearing) The noise of the आस्फोटन was deafening निर्वात 'noise of contending winds in the sky, a whirlwind' 'परम पवनाभिहतो गगनादवनौ यदा समापतति । भवति तदा निर्वात स च पापो दीतविहगरत् ॥' बृहत्संहिता 39 । कुवलय is a blue lotus नर भारत्या in a voice as terrific as the echo (निर्घोष) of the roar of the Man-lion This is a reference to the 5th incarnation of Vishnu when the latter tore off with his nails the chest of हिरण्यकशिपु विद्या कामुक confident lover of विद्याधरी This is said in derision भै० wanted to be a विद्याधर and believed that he would become one by the successful performance of the rite he was engaged in The emphasis is on the word श्रद्धा, the idea being 'you are sure that you would be a विद्याधर, but I shall show that your belief is worthless' किम लभसि Is this pride due to (the possession of) a little knowledge or the arrogance due to being helped by friends that without making an offering to this person (i.e. myself) you desire success (in this rite like a fool? एतावता कालेन during all this time क्षेत्राधिपति lord or tutelary deity of a place अस्म्य देशस्य (to be connected with उपति) of this country that is styled (श्रीकण्ठ) atte me लब्ध व्यपदेश (नाम) येन नागोहम्—even now the belief in the existence of guardian नाग presiding over various places is very common अनि गगने what power have the planets to move in the sky against my will? Even the planets cannot act against his wishes What of भै० who wanted to go to heaven as विद्याधर? भूनाथो क्रियते Though a king, he is no king and is wretched since he is made a tool by vile S'ayyas like you 'निहीनोऽपसदो जातम्' अमर The word अपसद is generally used at the end of compounds as a term of abuse The contrast is between भूनाथ and अनाथ (no king, helpless in the hands of भै०) सहस्रे फलम् now receive along with this bad king the fruit of the bad conduct of a bad snake-charmer नरेन्द्र means 'a snake doctor' भैरवाचार्य was a bad नरेन्द्र in that he did not propitiate the नाग A and C read दुर्नरेन्द्रेण दुर्नयस्य, but the reading in the text is preferable, as it is more in keeping with Bāṇa's style नरेन्द्र—compare 'अविष्टा इव नरेन्द्रवृन्दपरिवृता' हर्ष० 4th उ० and notes thereon, compare also 'महाशीविष इव दुर्नरेन्द्राभिसवरोषित' हर्ष० 6th उ० प्रकोष्ठप्रहारै by the strokes of his forearms स कृपाणान् together with their armours and swords

P 52 l 15—P 53 l 2 अथापूर्वं दृष्टिम् अपू श्रवणात् on hearing the unprecedented insult This was the first time that the king heard such insulting language अविद्यमानं शस्त्रघ्नं येषाम् (adj of अवयवैः) अशस्त्रं वमद्भिः that (limbs), though unwounded (then), as though vomitted, under the guise of the sweat due to wrath, the dark water of sword edges drunk in many battles The idea is —He was sorely pained at heart by the insulting words of the नाग, though he was not physically wounded Sweat due to fury appeared on his body The poet fancies that the sweat was the 'water' of the sword edges (of his enemies) which had struck him in former battles अवयव कुर्वद्भिः with his limbs, that under the guise of horripilation, made him light for battle by shooting out an array of arrow-points His body had रोमाञ्च due to rage The hair looked like arrow points The poet fancies that the hair were arrowheads, planted in his body in former battles but now taken out in order to make his body fit for combat प्रनिविमितं तारागणं यस्मिन् (adj of अट्टहासेन) स्पष्टं दृष्ट्वा धवला दन्तमाला यथा स्यात्तथा अवज्ञया in contempt हसन्ना इव— The stars reflected in the blade looked like white teeth seen when one laughs कथ्यमानं सत्त्वस्य (courage, spirit) अवष्टम्भम् (pride, majesty) यस्य The three clauses वमद्भिः, कुर्वद्भिः and गृह्यता इव are to be connected with कथ्यमानं. These three indicated the greatness of his courage, in spite of the fact that his three companions had been brought to the ground in no time परिकरबन्धे विभ्रमेण भ्रमितं करं तस्य नखानां किरणचक्रवालेन व्यपदिश— the idea is —the king girded up his loins as a preparation for the impending fight The rays of his hand gracefully girding up spread round The poet fancies that the circle of rays was a charmed circle which the king drew for imprisoning the नाग and preventing it from running in the ten directions (which the king thought the नाग would do) For परिकरबन्ध, see text p 4 l 6 and notes thereon नागदमनाय मन्त्रे मण्डलबन्धे तेन The com. says 'मण्डलं गार्हपत्यप्रसिद्धमैन्द्रादिकम्' 'कुण्डली गूढमाच्छुभ्रवा काकोदरफणी' असौ (काकस्यैव उदरमस्य) The king addressed the नाग as काक out of contempt It is only a crow that asks for a बलि (as the नाग did above) Further the word is in contrast with the word राजहस below राजहसे swan like king, a राजहस A crow is a nonentity before राजहस अमी भाषितैः what is the use of these harsh words? अयं न भवति you will be no more २ ६ I shall kill you अगृहीता हेति (weapon) वै अगृहीतं हतुम्

my arm has not been taught to strike the unarmed It is better to take अनादृतम् outside the quotation marks Connect अनादृतम् (with great unconcern or disdain) with अभिघाय आस्फोटयामास he slapped (his arm and thigh) निरायुधम्—object of जेतुम् चर्मफलकेन सह स फलकम् (*adj* of असिम्) together with the shield अर्थो कक्ष्याम् above his cloak he girt up his loins for a fight with fists अर्थोरुक् is the same as चण्डातक 'अर्थोरुक् वरुणीणा स्वाच्छण्डातकमशुकम्' अमर (ऊर्वोरर्थाच्छातकमशुकमर्थोरुक्—क्षीर०) कक्ष्या girdle, waist निर्दयेन आस्फोटनेन स्फुटिनौ भुजौ तयो रथिर तस्य शीकरेण सिच्यमानौ The furious slapping of their arms caused blood to come out of them रात्रि सुवनम्—the incessant slapping of their arms filled the world with the sound उच्चसान् द्रुव out (of the sheath) अपश्य वीनम् the king saw inside the wreath his sacred thread For वैकक्षक, see p 26 It is worn like the यज्ञोपवीत and hence the king did not notice it before उपसहृत (stopped) शस्त्रव्यापार येन दुर्विनीत impudent अस्मि मिदम् you possess this seed (ः means) which (safely) carries you over your bad deeds विश्रब्धम् *adv* confidently The यज्ञोपवीत showed that the नाग was a ब्राह्मण A ब्राह्मण was never to be killed, however great his offence might be ब्रह्महत्या was a महापातक, vide p 160 above Hence the king laid aside his weapon घ्राणावलेपिनम् smearing his nose (ः means overpowering it)

P 53 ll 3-28 अथ इति The first sentence is अथ . अट्टहासस्य मध्ये स्फुरन्ती स्त्रियमपश्यत् (l 20) तडि स्फुरन्तीम्—the lady was far like a flash of lightning and the sword was like a dark cloud प्रभया यामास that as though swallowed up the night by her radiance तामरस (red lotus) हस्ते यस्या The woman of whom the king had a vision was लक्ष्मी So she was तामरसहस्ता कोमला कर्षन्तीम् that drew the webs of the glow of her delicate toes, as though they were the coral creepers on the seaside sticking to her feet Her toes were red like coral कर निभ्रतीम्—पद्म closes its petals in moonlight Her toe-nails were bright like moonlight Therefore the poet fancies that लक्ष्मी desiring to have the lotus in her hand always blooming carried the moon cut into pieces (*viz* her toe nails) To explain (as C and T and Mr Kale do) that it was a night lotus and that therefore she carried the pieces of the moon is not happy सुल्फा गताम् as her anklets lay about her ankles (सुल्फ) she appeared to have escaped from fetters (or imprisonment) in which there were many thick links कटक a link स्थिता निनिहा

कटकवलि यसिन् तत् ऽवलि वन्वन तस्मात् The anklet appeared to be the single link remaining on her ankle after she had burst asunder the chain with which she was imprisoned बहु शोभितात् ornamented with various flowers and birds (painted on or woven into the texture of the garment) On the waters of the ocean also are birds and flowers (offered by people in worship) पव तरङ्गात् over which there were slight folds worked up by the breeze (with अशुकात्), that had slight ripples caused by the wind (with ऽसलिलात्) अशु रन्तीम् coming out (into view) from under her garment, as though from the water of the ocean The garment was fine and bright like sea water उदधि म यान् under the disguise of the three folds of skin (on her waist), her waist was as though embraced by the Ganges out of love for her because she was born of the ocean The Ganges is represented as the queen of the ocean It is called त्रिपयगा because it flows in heaven, on the earth and in पाताल Three folds of skin are a sign of beauty among women लक्ष्मी sprang out of the ocean at the time of churning The poet fancies that the three folds of लक्ष्मी are the Ganges clasping her waist because she was the daughter of her husband, the ocean Remove the comma after मण्डलान् दृश्यमानौ दिङ्मातृभौ यस्याम् (ad) of ककुभम्) She with her swelling bosom looked like the quarter with the prominent frontal bones of its guardian elephant मदलग्न (समद) देरावत् ॐ The pearls of the necklace she wore appeared like the spray from the trunk of देरावत् when in rut देरावत् is white and her bosom also was fair The necklace was brilliant (तार) like the stars in autumn धवल वीज्यमानाम्—the rays of the necklace as it heaved up and down with her soft breathing resembled white chowries मदान्ध गन्धेभ (गन्धगज) तस्य कुम्भस्य आस्फालनेन सकान्त सिन्दूर यस्य It is to be noted that the woman described here is लक्ष्मी In India an elephant was the symbol of prosperity (लक्ष्मी) So लक्ष्मी is represented as riding an elephant Red lead is applied to the temples of elephants by way of decoration The poet fancies that the hands of लक्ष्मी (that were naturally red) became red because red lead was transferred to them when she rubbed the temple of her elephant For गन्धेभ, compare 'गान्धाराधिपगन्धद्विपकूटपाक' हर्ष ० 4th ८० 2nd para and notes thereon The com says 'श्रीहं-स्तिष्ठेन वासीति मदान्धेत्याहुक्तम् । हस्तिवाहित्वालक्ष्म्या एवमुक्तम्' हरशिखण्डे इन्दु तस्य द्वितीयखण्डेन इव हर आजमानम्—the idea is—her brilli-

ant (*lit* shedding moonlight) ear ornament looked like the second piece of the moon on the top knot of शिव turned into a ring शिव has the crescent of the moon on his head The remaining portion (the other half) of the moon was as though bent into a ring and made her ear ornament For a similar conceit, *vide* text p 9 l 21 कौस्तुभ इताम्—the shoots of अशोक on her ear resembled the cluster of the rays of the कौस्तुभ gem महता ललाटम् on whose forehead was present a large *triloka* of elephant's tusk, as though it were the round shadow of an invisible umbrella Her निलक was large, round and dark (as tusk is dark) The shadow of an umbrella would be round and dark An umbrella is a sign of sovereignty (राजलक्ष्मी) So लक्ष्मी must be accompanied by it, though it may not be actually visible आपाद मीमन्ताच्च from the soles of her feet to the parting line of her hair यशस् is white धरणि नीभि kissing (& touching) the ground (with मालाभि), flowing over the earth (with सरिद्धि) सागराधिष्ठाभि (सागरम धितिद्वन्तीति ताभि) that repose in the ocean Rivers fall into the ocean The long wreaths she wore were rivers that wafted her into the ocean from which she sprang at the time of churning मृणाल चक्ष्णाम् with her limbs delicate like lotus fibres she declared her birth in a lotus without words अनक्षरम्—अविद्यमानानि अक्षराणि यथा स्युः (अव्ययीभाव) लक्ष्मी is represented as rising from an expanded lotus Compare 'चक्षुषा शिक्षयन्तमिव लक्ष्मीलामोत्तानितमुखानि पङ्कजवनानि विनयम्' हर्ष० 4th उ० असन्नात not agitated कस्यासि whose (wife) art thou? स्त्री भवन्तीव as though overpowering him with a boldness (or dignity) at variance with her sex. नारायणस्य उर एव स्थली तस्या लीलया विहारे हरिणीम्—लक्ष्मी is represented as reclining on the chest of Vishnu Compare 'यस्य वक्षसि नरकजितो लक्ष्मीरिव ललस' हर्ष० 4th उ० 3rd para A female deer also wanders at will on sylvan spots. पृथु .पताकाम् the banner of the families of the kings of old such as पृथु, भरत and भगीरथ As a पताका is very prominent, so लक्ष्मी was very prominent in the families of these kings A पताका (pennon) flutters from a वक्ष (bamboo pole) सुभटानां भुजा एव जयस्तम्भा तेषु विलासशा लभञ्जिका—the idea is—लक्ष्मी loves great heroes In ancient India triumphal columns were often erected to proclaim the victories won by great kings C and T call attention to the Mandasor stone pillar which has an inscription of Yas'odharman (*vide* C I I Vol III p. 142) A शालभञ्जिका (doll, female

figure) is carved on stone pillars रण हसीम् the female flamingo spoilt (दुर्लभित) by the yearning (दोहद) for playing on the ripples of the rivers of blood in battles लक्ष्मी cannot be had without bloodshed A राजहसी plays on the ripples of rivers सित ण्डिनीम् the female peacock in the forest (वण्ड-वृक्ष) of white umbrellas of kings A peacock dwells in thickets White umbrellas are insignia of royalty So लक्ष्मी may be said to dwell in them 'अञ्जादिकदम्बे वण्डमखियाम्' अमर, अति सिंहीम् the lioness that sportively wanders in the forest of the edges of very sharp weapons असि कमलिनीम्—the idea is—A lotus plant grows in water, so लक्ष्मी grows on the 'water' of swords' edges (॥ it is the sharpest sword that wins लक्ष्मी) अप रसेन I am captivated by this your love (रस) for bravery A fluid or stream (रस) may carry away a person

P 53 l 29—P 54 l 5 वीराणा बभूव वीराणा कारा In the case of heroes conferring of obligations on others is never wearisome ॥ the heroes love to confer numerous obligations on others पुनरुक्त repeated, superfluous, hence 'wearisome' प्रीतिर हृदय यस्या She was pleased to see that the king cared more for the success of भैरवाचार्य's undertaking than for any personal gain. विस्तीर्य भूपालम्—the idea is—with an eye dilated through pleasure she looked at the king The white of her eye was like the waters of क्षीरसागर The poet fancies that the king was bathed in क्षीरसागर poured (पर्यस्त) over his head At the time of coronation (अभिषेक), a king's head is bathed with holy water सत्त्वोत्कर्षेण by the excess of courage or spirit स्वर्वाचन्द्रमसो.—for the lengthening of स्वर्ग in this द्वन्द्व compound, note the Sūtra 'देवताद्वन्द्वे च' पा 6 3 26 (इहोत्तरपदे परे आनङ्। मित्रावरुणौ। सि कौ) Two वक्षः, that of the sun and the moon, were already well known लक्ष्मी promises him that he would be the founder of a third वक्षः is famous as the other two अविच्छिन्नस्य unbroken उपचीयमाना (growing) वृद्धि यस्य शुचीनि सुभगानि (handsome) सत्यत्यागधैर्यशौण्डानि पुरुषप्रकाण्डानि तत्प्रायस्य—mostly consisting of eminent men fond of truthfulness, liberality and courage प्रकाण्ड at the end of compounds means 'pre eminent.' 'मत्तल्लिकामर्चचिकाप्रकाण्डमुद्धतल्लजौ। प्रशस्तवाचकान्यमूनि' अमर, हरिश्चन्द्र—the story of हरिश्चन्द्र and his persecution by विश्वामित्र are well-known Vide मार्कण्डेयुः chap 78 for details हरिश्चन्द्र was lord of all the earth except काशी, which was under the protection of शिव himself Hence the words सर्वद्वीपाना भोक्ता

मान्धाता was a great चक्रवर्ती and was desirous of conquering heaven after he had conquered the earth Compare 'मान्धाता किलैवविधे हनि भजे जन्म । अवीक्तोऽस्मिन्नन्तराले पुनरेवविधे योगे चक्रवर्तिजनने नाजनि जगति कश्चिदपर ' हर्ष० 4th उ० and *vide* notes thereon यस्याय चामरम् over whom this hand (of mine) will itself wave the chowrie, abandoning the lotus लक्ष्मी says she will throw away the lotus in her hand and hold a chowrie in it for waving it over that great king तिरोबभूव became invisible

P 54 ll 6-16 भूमि चक्षे देव्या वचसा—लक्ष्मी had said 'एवमस्तु' when the king solicited her to crown the undertaking of भै० with success कर्मणा पादितेन because the rite was properly performed (to its finish) सद्य एव at once केयूरी wearing an armlet मेखली with a girdle मुद्गरी with a mallet or club. खड्गी—with a sword विद्याधरः always carry swords Compare 'जनिस्त्रिंश विद्याधरा' above (text p 18 l 22) अदूर रथा the ambitions of indolent and weak minded people never soar high फल्गु चेत येपाम् 'असार फल्गु' अमर फल्गु unsubstantial, worthless, feeble सता कृतय but the favours of the good are naturally far reaching स्वप्नेऽप्यसम्भाविता not imagined even in dreams दक्षिणाम् gift सम्प याति a man light by nature goes up (becomes puffed up) like a balance even after obtaining a particle of prosperity In the case of a delicate balance, the equilibrium is disturbed even by a particle त्वदीये कृतस्य that is already made an instrument by your qualities He says—my heart is already captivated by your qualities There is also another sense suggested Threads (गुणः) are employed in binding a thing लब्ध आत्मलाभ येन त्वत्त लाभस्य that has obtained its present position through you He says that he owes his विद्याधरत्व to the king and to no one else भै० wanted to do some good + र्न to the king out of gratitude निर्ले त्थानम् this my foolish heart is shameless in that I desire to keep myself in your memory by serving you in accomplishing some small affair of yours प्रत्युप दृग्मा the dignity of the hearts of the wise is inaccessible to (the receiving of a) favour in return ' the wise never receive something in return for what they have done for others प्रत्याचक्षे he refused (the offer of भै०).

P 54 ll 17-28 तथोक्त विवेश कुवलय स्राविणा as though it were a grove of blue lotuses dropping the spray of dew (अवश्याय) The pupil of his eye resembled कुवलय and the

bright tears dew drops ब्रवीमि सद्गताम् If I say 'I am going', that would not be suitable to the affection I bear to you The roots ग and गम् were inauspicious and would not be used by a person parting from his friend In these and the following clauses भैरवाचार्य puts forward various sentences and dismisses each of them as not suited to adequately express his sentiments when parting from his friend, the king त्वदीया रुक्तम् If I say, 'my life is at thy disposal,' that is merely superfluous His meaning is 'without my saying so, my life is already at your service, so those words need not be uttered' गृह्यता करणम् 'take this wretched body' would be to keep things distinct (which are not so) You and I are one Therefore what is mine is already yours To ask you to receive my body would be to make a distinction (व्यतिरेक) between you and me which does not exist तिल रूपम् 'I am purchased by you bit by bit' would not be appropriate to your obligations Your obligations are so many and so great, that even if I were cut up into small particles the number of those particles would be too small as compared with them बन्ध . करणमिव 'you are my kinsman' would be placing you at a distance One is not necessarily very friendly and affectionate to one's kinsman त्वयि प्रत्यक्षम् 'my heart remains with you' cannot be directly perceived I cannot show by प्रत्यक्षप्रमाण (by the testimony of the eye) that my heart is bound to yours त्व श्रेयम् 'this my success (or attainment of superhuman power) that causes separation from you is a veritable torment (कारण)' cannot be believed As I aspired to be विद्याधर and worked hard to secure my object, no one will believe me if I say that my सिद्धि is a torment to me 'कारणा तु यातना तीव्रवेदना' अमर निष्का वाद 'your kindness was disinterested' is a mere repetition (or praise) निष्कारण would also mean 'without any merit in me (to deserve such kindness)' He means —f I say 'निष्का कार,' I do not say anything new, it is your nature to do kind deeds without any merit in those whom you so benefit So my words will repeat what already exists and I may be looked upon as simply praising you Vedic sentences are divided into विधि and अर्थवाद A विधि is that which lays down a rule or injunction or a religious commandment such as स्वर्गकामो ज्योति-होमेन यजेत An अर्थवाद is a sentence which recommends a विधि, which illustrates it, praises those that followed the विधि and

points out the evils of not following a विधि अनुवाद is one of the three kinds of अर्थवाद अनुवाद is explained as 'सिद्धस्य उपन्यास' or as 'विधिविहितस्य अनुवचनमनुवाद' सर्वथा ज्ञा 'I should be remembered' sounds as a command He says—'you are so great that it would be presumptuous on my part to command you.' सर्वथा जन At all events this person (i e I), remorseless in pursuing his own selfish purpose, should be kept in mind in talking about ungrateful persons and in narrating the accounts of bad men He requests the king to remember him at least among ungrateful and bad men वेनेन छिन्न द्वार तस्मात् उच्छलित (shaken, tossed about) मुक्ताफलनिकर तेन ताडित तारागण यस्य (adj of चतलम्) or we may take it as an adverb (ताडित. तारागण-यथा स्यात्तथा) As he rose up with violent speed, his necklace was rent asunder and he struck the stars with the falling pearls सीमन्तित (parted) ग्रहग्राम ग्रहसमूह येन As the white line parts the hair of women so he parted the planets while going through them ग्राहित विनय येन who was taught modesty श्रीकण्ठ had been humbled by the king कर्तव्येषु ग्राह्य अयं जन I should be favoured with a command whenever necessary

P 54 l 29—P 55 l 12 नरपति करोत् The principal sentence is नरपति नगरं विवेश क्षीण क्षपायाम् when the night had almost run out प्रवातुमारब्धे (connect with वनानिले) began to blow प्रबुध्य सुरभौ fragrant with the exhalations of the opening lotus plants, fragrant like the breaths of waking handsome women कमलिनी = पद्मिनी Writers on erotics divide women into four classes पद्मिनी, चित्रिणी, हस्तिनी and शङ्खिनी, the first being the best परिहासेन स्वेदिनि इव अवधायशीकरेण सह साव० (बहुव्रीहि) वन शीकरे—the idea is—the wind was charged with the dew of dawn, the poet fancies that the wind was a lover who was covered with sweat (in the form of dew drops) at the joke of removing the shawls from the bosoms of forest nymphs परिमलेन आकृष्टा मधुकृत (मधुकरा) येन कुमुद-वाहिनि that brought sleep to moon-lotuses At the advent of morn कुमुद close their petals निशा जडे chilled by the end of night, void of the warmth (of love) on account of the old age of Night तुषारलेशिनि having particles of frost or snow विरहेण विधुर (helpless) चक्रवाकचक्र तस्य नि शसितैः सन्तापितायाम् इव विरह त्रियामायाम्—the idea is—चक्रवाक pairs are separated at night Throughout the night they heaved hot sighs The poet fancies that the night was scorched by those hot sighs and entered the western ocean to allay the heat, One that is

heated enters into water As a matter of fact there is a glow of light in the east at dawn, while the west is still dark Hence the words 'अपरजल०' For चक्रवाक, *vide* notes pp 67, 97 साक्षा .. नलिनीषु when the lotus plants began to open (their eyes) as though curious to see Lakshmi that was bodily present लक्ष्मी had showed herself to the king As night was drawing to a close, the lotuses began to open The poet fancies that they were curious to see the bodily presence of लक्ष्मी उन्निद्रा पक्षिण् यस्मिन् (*adj* of कानने) the birds in which awoke from sleep क्षरति...कानने when the forests, the creepers in which were made to dance by a soft breeze, dropped down a mass of particles of frost as though it were a heap of flowers Both flowers and particles of frost are bright सृदुपवनेन लासिता लता यस्मिन् कमल ..कुमुदेषु when the closing *kumudas* (night lotuses) inside which were imprisoned buzzing bees hummed forth, as though they were auspicious conches (blown) to awaken the glory of day lotuses Kings and great persons are aroused from sleep in the morning by the blowing of conches, by the lays of bards &c अन्तर्वद्धा ध्वनन्त मधुकरा येषु कुमुदस began to close in the morning and the bees were confined in them and made a noise inside This noise is fancied to be the blowing of a conch उज्जिह्वाना (getting up from their beds) रविरथवाजिन तै विसृष्टै श्रोथपवनै the breaths of their nostrils श्रोत्सार्य तारकासु when the stars, the buds of the creeper of Night, clustered together in the west, as though they were driven away (by the breaths of the sun's horses) श्यामा (रात्रि) एव लता तस्या कलिकासु or श्यामलता प्रियङ्गुलता तस्या कलिकासु The stars were like buds In the east no stars were visible on account of the glow of day-break The poet fancies that on the breaths of the sun's horses, stars were wafted towards the west and there clustered together वारण्यां ककुभि—वरुण is the lord of the west मन्दानिलेन लुलितानि (shaken) कुसुमानि तेषां धूल्या विच्छुरिते (unlaid, covered) मन्दानिल मण्डले—the constellation of the Great Bear looked grey in the light of morn The poet fancies that it looked grey being covered with pollen &c मन्दर श्रविणि—मन्दर is a mountain to the east of Meru *Vide* notes above p. 43 The Sun, the Moon and the stars were supposed to revolve round Meru Compare भागवत-पुराण 5. 22 'यथा कुलालचक्रेण भ्रमता सह भ्रमतां तदाश्रयाणा पिपीलिकादीना गतिरन्यैव प्रदेशान्तरेष्वप्युपलभ्यमानत्वादेव नक्षत्रराशिभिरुपलक्षितेन कालचक्रेण ध्रुवं मेरु च प्रदक्षिणेन परिधावता सह &c.' सुर सृगे when the starry

deer sank (towards the west) as though it were the fallen goad of the elephant of the gods (देवावत) The reference is to the constellation of मृगशीर्ष, particularly to the three stars (constituting the belt of Orion) that look like a dart Those dart-like stars seemed to be the goad of देवावत fallen from the rider's hand नाग मलीमसानि (adj of अङ्गानि) soiled by the incident (व्यतिकर) of the fight with the Nāga शुचिनि adj of उपयसि आत्म करोत् pleased all the three with bath, food and clothing that did not differ from his own आत्मशरीरात् अनन्तर (अविद्यमान अन्तर विशेष यस्य) खान च्छादनादि तेन He gave them the same food that he partook of, the same rich clothing that he wore &c The com explains differently The king made them bathe, take food &c before himself and then took his bath, food &c 'आत्मशरीरमनन्तर यस्य तादृशेन खानभोजनाच्छादिना । तेषु कृत्वा पश्चादात्मन करोतीत्यर्थ' स० C and T translate 'with unguents, food and clothing immediately after his own person'

P 55 ll 13-17 कतिपय जग्मतुरिति परित्राद् refers to दीर्घिभ. शौर्यातुरक्तौ devoted to the king on account of his bravery सम्पादित मनोरथात् अतिरिक्त विभव ययो on whom was bestowed wealth exceeding even their desires सुभ मण्डलाग्रौ who drew out their swords in the midst of the guard of warriors They were allowed, on account of their rank and devotion to the king, to walk with drawn swords in the midst of the king's guard or in the midst of the king's warlike courtiers 'कौक्ष्यको मण्डलाग्र करवाल कृपाणवत्' अमर (मण्डलाकृति अग्रमस्य) समर . युज्यमानौ they occupied the foremost rank in battle अन्तरान्तरा now and then राज्ञा समादिष्टौ when ordered by the king शैशवदन्तान् the incidents of their boyhood

HARSHACHARITA

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HARSHACHARITA

Uchchhvāsa IV

NOTES

For a brief analysis of the contents of the first three Uchchhvāsas, see Appendix A. In the third Uchchhvāsa Bāna narrated how Pushpabhūti, king of Sthānvis'vara (modern Thanesar) and the ancestor of Emperor Harsha, made the friendship of a Śaiva ascetic Bhairavāchārya, how the latter presented a miraculous sword to the king, and how the king helped the ascetic in the practice of magic for attaining a divine form.

P 1 Verse 1 The words योग and करग्रह have two meanings. The great even in dreams do not desire to employ deceitful tricks (योग) nor do they take कर (tribute). In these two respects they are distinguishable from others who become *Pati*. Husbands desire union with their wives and take the hand of their wives (at the time of marriage). Without these two (योग and करग्रहण) the great become the masters (पति) of the world by their mere name: *i.e.* their very name is sufficient to bring to them the devoted allegiance of the world.

Verse 2 Construe विपुलेऽपि नृपवशे सकलं कृत् पृथुप्रतिमं एक एव उत्पद्यते विपुलेऽपि गणाधिपस्य मुखे पृथुप्रतिमं एक एव दन्त इव सकलं कृत्. One who strikes terror in (the heart of) all kings पृथुप्रतिमं — resembling the (ancient king) Prithu. Prithu was the son of वैत. Formerly the mountains were rebellious and covered the earth just as they pleased. As no corn grew, people became famished and prayed to Prithu for deliverance. He levelled the earth by casting away the mountains with his bow and made it fertile. So पृथु also was सकलं कृत् (as महीभृत् means 'mountain' also). See विष्णुपुराण I 13 'तत उत्सारयामास शैलान् शत-सहस्रशः । धनुष्कोट्या तदा वैन्यस्तेन शैलविवर्षिता' ॥ 82. Compare कादम्बरी (p 5 of P) 'वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचल' गणाधिप is the god गणेश, one of whose names is एकदन्त 'समुखश्चैकदन्तश्च कपिलो गजकर्णकः । लम्बोदरश्च विकटो विघ्ननाशो गणाधिपः ॥ भृङ्गकेतुर्गणाध्यक्षो भालचद्रो गजाननः ॥' गणेशपुराण I chap 92 पृथु प्रतिमा यस्य (with दन्त) the size of which is great प्रतिमा also means 'the part of an elephant's head between the tusks'. How Ganesha became

एकदन्त is explained by the ब्रह्मवैवर्तपुराण The story is—एकदा रहसि स्थितयो पार्वतीपरमेश्वरयोर्द्वारपालत्वमङ्गीकृत गजाननेन । एतस्मिन्नन्तरे परशुराम शिव द्रष्टुमागत । शिवदर्शनोत्सुकस्यान्तर्जिगमिषोर्द्वाररोषे कृते गणपतिना सह तस्य तुमुल युद्धमभवत् । परशुरामक्षितेन परशुना च गजाननस्य एको दन्तो भञ्ज '.

In these two verses the poet suggests the greatness of Harsha whose birth forms the principal topic of the fourth Uchchhvāsa.

अथ राजवश The principal sentence is अथ तस्मात् पुष्पभूते राजवश निर्जगाम There are five dependent clauses containing comparisons It is to be noted that all the words in these five clauses except the उपमानपद apply also to राजवश and पुष्पभूति (according to their respective cases) दिज क्षणात् as the navel lotus, the calix of which was resorted to of his own will by Brahmā, (springs) from विष्णु (पुण्डरीकेक्षण) दिजवरेण ब्रह्मणा स्वेच्छया गृहीत कोष (कर्णिका) यस्य (स नामिषद्) 'वा पुंसि पद्म नलिनम्' इत्यमर In the Purāṇas Brahmā is represented as being born in a lotus which springs from the navel of विष्णु Being स्वप्नभू, his birth must be said to be due to his own will राजवश also was दिज कोष (दिजवरै ब्राह्मणश्रेष्ठै स्वेच्छया गृहीत कोष यस्य) The kings of पुष्पभूति's line allowed learned Brahmins to take from their treasury as much as they liked पुष्पभूति was पुण्डरीकेक्षण (कमलनयन) Dr Buhler (E I I p 68) says that पुष्पभूति must have been the name of the king (after the constellation of पुष्य) and that the Mss make little distinction between य and प लक्ष्मी रत्नाकरात् as the series of (14) jewels, chief of which was लक्ष्मी, (sprang) from the ocean लक्ष्मी पुर सरा यस्य This refers to the churning of the ocean, for which see विष्णुपुराण I 9 and रामायण I 44 राजवश was favoured by लक्ष्मी (prosperity) and पुष्पभूति was रत्नाकर (रत्नानां आकर mine of jewels, & e possessed all the best things in the world) गुरु स्थानात् as the assembly of planets mostly consisting of Jupiter (गुरु), mercury (बुध), Venus (कवि), the moon (कलावत्), the sun (तेजस्विन्) and Mars (भूनन्दन) comes up from the mount in the east गुरु प्राय (with राजवश) means 'mostly consisting of teachers, wise men, poets, artists (कलावत्), brave men and princes' (भूनन्दन) According to ancient Hindu astronomy there were nine ग्रह (including the sun) उदय स्थानात् the sun, the moon and the planets were supposed to rise from a mountain in the east, more often called उदयगिरि But for श्लेष, the word उदयस्थान is used here कला 'digits

of the moon', 'the 64 arts, such as painting, dancing &c' पुष्पभूति was the source of prosperity (उदयस्थान) to गुरुबुध० महा प्रभावत् as the ocean fit for bearing the great burden sprang from the might of the Sagaias (sons of सगर) By महाभार may be meant विष्णु who sleeps on the ocean or the reference may be to the ocean's keeping the earth inviolate When the sacrificial horse of सगर was stolen away by इन्द्र, his sixty thousand sons dug the whole earth The void thus created was filled by the rush of the Ganges brought from heaven by भगीरथ, descendant of सगर राजवश was महा योग्य (fit to bear the great responsibility of protecting the world) पुष्पभूति was सगरप्रभाव (सगरस्य इव प्रभाव यस्य) दुर्जय शूरात् as the हरिवश which comprises Vishnu (दुर्जय) and Balarama (sprang) from शूर दुर्जय बलश्च ताभ्या सनाथ दुर्जय is given as one of the thousand names of विष्णु in the अनुशासनपर्व (महाभारत 13 149 96 समावर्तो निवृत्तात्मा दुर्जयो दुरतिक्रम) शूर was a descendant of यदु and grandfather of कृष्ण राजवश दुर्जयेन बलेन सैन्येन सनाथ पुष्पभूति was brave (शूर)

P. 1 यस्मा राजान The principal sentence is यस्मात् अजायन्त राजान Syntax requires that यस्मात् must be taken with राजवश But it would be better to take it with पुष्पभूते, if the sense of what follows be carefully considered Here again there are numerous dependent clauses containing comparisons अविनष्ट मुखात् As the creations of beings, rendered glorious by (the existence of) धर्म in its unimpaired state, are produced in the beginning of the Krita age अविनष्ट (सकल) धर्म तेन धवला According to ancient Hindu ideas, in the कृतयुग धर्म existed in its fullest splendour and there was not a trace of अधर्म In each of the other three युग (त्रेता, द्वापर and कलि) धर्म decreased by one quarter, and अधर्म increased by one quarter in an ascending scale 'चतुष्पात्सकलो धर्म सत्य चैव कृते युगे । नाधर्मेणागम कश्चिन्मनुष्या-
न्रप्ति वर्तेते ॥ इतरेष्वामाद्धर्म पादशस्त्ववरोपित । चौरिकानृतमायाभिर्धर्मश्चापैति पादश ॥' मनु० I 81-82 The kings (राजान) were also rendered glorious by the fact that in their regime धर्म was never on the wane कृत सस्कृत मुख यस्य (goes with यस्मात्) प्रतापेन (by light, by valour) आक्रान्त भुवन वै तेजोनिधे (from the sun, from the राजवश that is the centre of bravery) विग्रहेण व्याप्तानि दिङ्मुखानि ये that covered the quarters with their bodies (with गिरय), that filled the world with their battles (with राजान) भूशृङ्गमवात् from ब्रह्मा who is the creator of mountains (with गिरय), from that which is the source of kings Mountains had at first

wings and they went where they pleased The reading भूभृत् बरात् would mean 'from the best of mountains (हिमकर), from the best of kings' The latter meaning is unsuitable if we take यस्मात् as referring to राजवशं धर क्षमा capable of bearing the earth (applies to both दिग्गजा and राजान) There are eight guardian elephants of the quarters They are supposed to support the earth 'कमठकुलाचलदिग्गजफणिपतिविधृतापि चलति वसु-धेयम्' भर्तृहरि On the birth of the दिग्गजस from ब्रह्मकर, the हस्त्या-युर्वेद of पालकाप्य tells us 'सूर्यस्याण्डकपाले द्वे समानीय प्रजापति । हस्ताभ्या परिगृह्णादौ सप्त सामान्यगायत ॥ गायतो ब्रह्मणस्तस्य समुत्पन्ना मतङ्गजा । chap I 218-219 (Anand ed) ब्रह्मकरात् from that which produces ब्रह्म & e learning (with यस्मात्) 'वेदस्तरु तपो ब्रह्म' इत्यमर पातुम् to drink (with जलधरा), to protect (with राजान) घनागम वर्षाकाल तस्मात् घन (टूढ) आगम (sacred knowledge) यस्य or यस्मिन् (with यस्मात्) इच्छा यिन applies to both तरु and राजान करपतरु was one of the five trees of Paradise 'पञ्चैते देवतरवो मन्दार पारिजातक । सन्तान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' नन्दनात् from the garden of Indra, from that which gladdened सर्व धरात् as the various forms in the universe having for their substrata all the beings spring from Hari सर्वभूतानि आश्रया येषाम् (with प्रकारा), सर्वभूतानामाश्रया that gave shelter to all beings (with राजान) विश्वस्य रूपाणि तेषा प्रकारा श्रीधरात् (with यस्मात्) that was possessed of prosperity

P 1 1 16—P 2 1 13 तेषु सम्पदा तेषु—supply राजसु उदपादि 3rd sing Aorist of पद् with उद् हूण केसरी a very lion to the deer in the form of the Hūnas हूणा एव हरिणा तेषा केसरी Huns—This is a name given to several peoples —(1) the Huns who invaded the Roman Empire between 372-453 A D and were most formidable under Attila, (2) the White Huns or Ephthalites who troubled Persia from 420 to 557 A D , they are probably the सितहूण mentioned by बराहमिहिर (बृहत्संहिता 11 61), (3) the Hūnas who invaded India about the same period See the Mandasor stone inscription of यशोधर्मन् (C I III p 146) and the Bhtari stone pillar inscription of स्कन्दगुप्त (C I III p 54) of whom it is said, 'हूणैर्यस्य समागतस्य समरे दोन्व्या धरा कम्पिता' गुर्जरप्रजागर —who caused loss of sleep (through fear) to the Gurjara king (& e king of Bhunmal in Rapputana) गान्धाराधिप यत्र गन्धद्विप तस्य कूटपाकल गान्धार was the country round modern Kandahar गन्धद्विप an elephant of the best type यस्य गन्ध समाग्राय न तिष्ठन्ति प्रतिदिपा । स वै गन्धगजो नाम नृपतेर्विजयावह ॥ कूटपाकल

is a fever which attacks elephants The reading in the text is better than 'कूटहस्तिज्वर पाकल' The हस्त्यायुर्वेद of पालकाप्य tells us that all the fevers of elephants are called पाकल and that there are ten varieties of them See अध्याय 9, which is styled पाकलाध्याय कूट is one of the varieties and it is the deadliest of all पालकाप्य says that it is called कूट because it kills elephants at once 'तत्र गजस्याभीक्ष्णशो रूक्षान्नयवसकवलकुवलतिक्कडुकषायलघुविषम-रूक्षबह्वन्नभोजनात्, अथवातिगुरुभारहरणतरणविलङ्घनात्कुप्यति अनिल । तदात्म कश्च कूट । कूटो नामाशुषातनम् आशुषातनाद् द्रिरदानाम् । तस्मात्कूटपाकलमाचक्ष्महे । तत्र श्लोक । यथा हि हन्यात्कूटेन मृगशाव वनेचर । तथा वातात्मको नाग हन्ति वै कूटपाकल ॥' The other reading would mean 'who was पाकल, that is a fever of elephants, working secretly' This does not bring out the force and terror of the king's attack upon his enemies Every fever (पाकल) is not equally dangerous to elephants Compare 'अचिरेण वैकृतविवर्तदारुण कलम कठोर इव कूटपाकल ॥' (मालतीमाधव I) लट चर who steals (e removes, renders nugatory) the skill of the king of Lāta (country about Broach e Southern Gujerat) C and T translate 'a looter to the lawlessness of the Lāts' This does not seem to be correct मालवलक्ष्मी एव लता तस्या परशु मालव is modern Malva प्रथित (well-known) अपरनाम यस्य The author means to say that प्रभाकरवर्धन had conquered the Huns, the Gurjaras &c See Introduction यो धनानि who, the moment he was crowned, gave up wealth that sticks to the राज्याङ्गस (constituent elements of a state), as if it were dirt One who bathes removes the dirt (मल m n) from his body (अङ्ग) In a coronation a king is bathed with the waters of sacred rivers and in commemoration of it money is distributed among Brahmins राज्याङ्गानि सप्त 'स्वाम्यमात्यसुहृत्कोशराष्ट्र-दुर्गबलानि च । राज्याङ्गानि' इत्यमर य जीवितेन who felt ashamed even when others clung to life in the first rush of battle, life which is dear to the cowardly, as if it were grass held in the mouth To hold grass in the mouth is a sign of defeat and abject submission Note the Marathi proverb 'दातीं तुण धरून' It is only the chickenhearted that will cling to life and save it at the cost of self-respect When the king's enemies submitted to him in battle, he felt ashamed at *their* abject submission to save life, which to the brave is as तुण कातरबलमेन goes with both तुणेन and जीवितेन करे धृत धौत असि तस्मिन् प्रतिबिम्बितेन समितिषु सहायेव that (reflection of self) was his (only) companion in battles प्रवनेषु in battles The idea is this —When the king fought

with his enemies, he bent his bow for discharging arrows In his bright sword-blade appeared the reflection of the king bending his bow It appeared as if the king was helped by his reflection and even this made him uneasy (with the thought of having to receive another's help in battle) Further he was pained by the fact that his bow bent before his foes (though only for killing them) यो खिद्यत there seems to be a pun, giving two opposite senses यो मानी (proud) मानसेन अखिद्यत (was troubled by mind i.e. by the high soaring desires of his mind), यो मानी मानसे न अखिद्यत—who, proud as he was, was never troubled in mind (by difficulties) अन्तर्गता अपरिमिता रिपव एव शल्यानि शङ्कुवश्च तैः कीलिताम् nailed with the inserted (अन्तर्गत) points of darts in the form of numberless enemies in his empire लक्ष्मी is said to be चञ्चल But in his case it was निश्चल i.e. never left him What is nailed becomes fixed His sovereignty extended over many kings—his enemies whom he had subdued, so though they were like so many thorns in his side, yet they served the purpose of nails and made his sovereignty निश्चल The reading in the text seems better than अन्तर्गताम् Nails are inside, so the subdued kings were inside his empire C and T take अन्तर्गत to mean 'dead' (with foes) यश्च बहुधा who, by the numerous (पृथु) roads for the march (यात्रा) of his troops (दण्ड) as it were cut up the earth in many parts in all directions for the benefit of his servants, (roads) by which (i.e. in making which) the river banks, pits, trees with luxuriant branches, clumps of grass, anthills and forests were levelled up समीकृतानि सरित्छदाः भवदा, विटपानामटवी (समूह) तथा युक्ता तरवः, तृणानां गुल्मा (समूहा), वस्तीकगिरयः, गहनानि (वनानि) च—ये (पथे) The king's victorious armies marched in various directions and so roads had to be prepared for them or were made by the very fact of marching in large numbers Rivers, banks, clumps of trees and grass, and hills and forests—these serve as boundaries to demarcate one province from another But these were all removed by his armies It was only the broad roads that separated the several provinces which the king apportioned among his own servants See मनु 8 246—47 'सीमावृक्षाश्च कुर्वीत न्यग्रोधाश्वत्थकिंशुकान् । गुल्मान्वेणुश्च विविधा लक्ष्मीवल्लीत्यलानि च । शरान् कुञ्जक-गुल्माश्च तथा सीमा न नश्यति ॥' याज्ञवल्क्य II 151 'नयेयुरेते सीमान् सला—कारुण्यमे । सेतुवल्मीकनिम्नास्थिचैत्याद्यैरुपलक्षितम् ॥' जलम्बु युद्धस्य दोहद येन whose longing or thirst for battle was not gratified च चा.

प्रताप the idea is—his prowess was so great that nobody dared oppose him, the result was that his desire to fight was never gratified and his own prowess in this way caused him uneasiness, as if it were the prowess of another. If anyone else had great prowess that would have been a source of trouble to him.

P. 2 यस्य च प्रताप —the principal sentence is यस्य प्रताप निहत पुरेषु पञ्च मयो मूर्ते इवाद्भ्यत—whose prowess appeared as if it had an embodied existence made up of the five great elements in the wives of the chieftains that were slain in opposing him निहता प्रतिसामन्ता तेषां अन्तःपुराणि तेषु By his prowess the princes that opposed him were killed and their wives' hearts burnt through anguish, their eyes shed tears, they waved deep sighs, they had earth on their bodies because they rolled on the ground through grief, they felt the world a void (शून्य), as their husbands were dead. The author fancies that प्रताप was identical with the effects it produced on the widows of the princes that were killed. As these effects were perceptible, he says प्रताप was मूर्ते. The word क्षमा means 'the earth'. All visible bodies are made up of the five elements पृथ्वी (here the word क्षमा is used for a pun), अप, तेज, वायु and आकाश क्षमा also means 'patience'. The women had to suffer यस्य लक्ष्मी — The idea is —The best of his servants that were near him (i.e. high officers of state) were endowed by him with so much wealth and splendour that they appeared like him. A reflection is generally seen in objects that are near (आसन्न) and bright like jewels &c. 'जातौ जातौ यदुत्कृष्टं तद्वत्त्वमभिधीयते' यस्य भवत्. Here the words भूति, सिद्धि, वश, उक्ति, कर have double meanings. प्रताप अग्निरिव तेन, also प्रतापसदृशः अग्निः तेन. Dissolve शौर्योष्मणा and असिधाराजलेन similarly यस्य प्रताप भूति अभवत् who had भूति (prosperity, ashes) by the fire of his prowess. He became prosperous by his prowess, fire produces भूति (ashes). Explain the following similarly शौर्योष्मणा सिद्धिः he attained his objects by the heat of his bravery. सिद्धि also means 'cooking', which is effected by ऊष्मन् (heat). असि वृद्धिः his family (वश) prospered by the water of his sword—blade वश (bamboo) when watered grows शस्त्रं रोक्तिः his manliness (पुरुषकार) was proclaimed by the mouths of the wounds received by him from weapons. उक्ति (utterance) can be made only by the mouth (मुख). धनुः गृहीति —he levied tribute by the scar made by the string of his bow i.e. fought his enemies with the bow, वानस्प-

ished them and took tribute from them By constantly wielding the bow his hands (कर) became hard and had scars, २० कण (corn) seized his hand यश्च मन्यत who looked upon enmity as a present, fight (विग्रह) as a blessing, the advent (आगत) of battle as a great festival शत्रु निशिदर्शनम् he regarded an enemy as the discovery of a treasure (because by conquering him, he would secure booty and tribute) अवस्कृष्टम् a sudden attack as an auspicious event वसुधारा—a stream of wealth निरन्तरैः कृतयुगेन On account of the multitude of sacrificial posts that were erected close to each other it seemed as if the कृत age had put forth sprouts The king performed numerous sacrifices, in each of which a यूप was required There was thus a thick row of यूपः In the कृतयुग also, people performed many sacrifices Therefore it seemed as though कृतयुग, that had vanished (the present being कलियुग), had again come to life. दिव्य कलिना On account of the clouds of sacrificial smoke that spread in all directions, it seemed as if Kali had run away Kali (being the age of sin and vice) is contemplated as dark, smoke is also dark As the clouds of smoke were wafted hither and thither by the breeze, the poet fancies that it was Kali that was flying the country ससुधै plastered with chunam, possessed of सुधा (nectar) स्वर्ग which is the abode of the gods has सुधा सुरालय-शिखरेषु उद्व्यमानैः (that were being tossed to and fro) The fluttering banners on the spires of temples resemble the leaves पल्लव) of trees shaken by the wind धर्म is contemplated as white बहि ग्रामैः—the idea is —the king erected, when he performed sacrifices, outside the villages, large (विकट) सभामण्डपः, सत्रमण्डपः, प्रपासः and प्राग्वशमण्डपः It seemed as if the ग्रामः had given birth to them We take मण्डप with each of the four सभा is the hall where the sacrificer, the priests and other learned men meet सत्र is the room where food is distributed to all प्रपा (Marathi पाणपोई) where water is given to travellers & प्राग्वश is a room to the east of the अग्निशाला to be occupied by the wife and the household of the sacrificer 'प्राग्वशो प्राग्वशिविगे हात्' on which क्षीरस्वामी remarks 'प्राग्वश पत्नीशालाख्योऽग्निशालाया प्राग्वशो भाग ' काचनमयानि सर्वाणि उपकरणानि (materials, utensils) येषु विशीर्णमिव मेरुणा as if मेरु had been shattered into pieces The golden utensils were so many that it seemed as if मेरु had been broken up into pieces which were turned into utensils मेरु is said to be the mountain of gold. 'मेरु सुमेरुर्ह्येमाद्री रत्नसागु सुरालय ' इत्यमर द्विजेभ्यो दीयमानै

P. 2 1 14—P. 3 1 2 तस्य च ललास The principal sentence is तस्य च यशोमती नाम महादेवी प्राणाना भूमिरभूत् All the genitives from शङ्करस्य (1 14) to महामुने (1 18) apply to the king also and all the nominatives in those clauses apply to यशोमती also जन्मा शङ्करस्य as पार्वती, who was called सती in her former life, was to S'iva The queen was सती (पतिव्रता) and the king was शङ्कर (one who caused happiness) The word सती may also suggest (as the com points out) that यशोमती was fair while पार्वती was द्यामा दक्ष once celebrated a great sacrifice at which he did not invite his daughter सती nor her husband शिव She went uninvited, but being greatly insulted, threw herself into the fire and perished S'iva when he heard of this destroyed Daksha's sacrifice सती was afterwards born as पार्वती Compare कुमारसम्भव I 21 'अथावमानेन पितु प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी । मती सती योगविसृष्टदेहा ता जन्मने शैलवधू प्रपेदे ॥' बाण refers often to the story of दक्ष See कादम्बरी 'दक्षाध्वरक्रियामिवोद्धतगणकचग्रहभयोपसेवितत्र्यम्बकाम्' (महाश्वेताम्) गृहीत परस्य (विष्णो) हृदय वक्ष यया—who rests on the bosom of विष्णु Compare कादम्बरी 'उर स्थलनिवाससकान्तनारायणदेहप्रमादयामलितामिव श्रियम्' (p 10-11 of P) The king was लोकगुरु (१८ to be honoured by the world) and the queen was गृ या (who had captivated the heart of the king) हृदय here means अन्त करण and पर means 'the last' There are four अन्त — करण of which चित्त is the last गृहीत पर हृदय (चित्त) यया 'मनो-बुद्धिरहङ्कारश्चित्त करणमान्तरम्' The reading गृहीतहृदया seems to be due to an effort to make good sense बाण perhaps intended to suggest another sense also (by putting the word पर) viz Lakshmi transfers her affections to many kings स्फुरन्ती तरला तारका यस्या the star of which is brilliant and twinkling (with रोहिणी), the 'pupil (तारका) of whose eye was bright and unsteady (with यशोमती) रोहिणी is said in mythology to be the special favourite of the moon out of his 27 wives (the नक्षत्रs) The king also was कलावत् (well versed in the arts) सर्वलोक प्रजापते—ब्रह्मा desired to create all the beings and then they were produced So the बुद्धि (thought) of ब्रह्मा is सर्वलोकजननी The king was the lord of his subjects and the queen was like a mother to all her people महा नायकस्य—The Ganges springs from the great mountain (हिमालय) and is looked upon as the queen of the ocean (the lord of rivers). The king was the lord of वाहिनी (an army) and यशोमती was born in the family of great kings मान तुरा clever in follow

ing (the राजहंस) to the मानस lake The मानस lake is said to be the native place of swans, where they are said to flock at the beginning of the monsoon The king was a राजहंस (a swan among kings & the best), while यशोमती was clever in acting according to the wishes of the king सकल धर्मस्य—त्रयी means वेदत्रयी (ऋग्वेद, यजुर्वेद and सामवेद) सकल-लोके अचिता चरणा यस्या—(the three Vedas) the various schools of which are honoured by the people The words चरण and शाखा are sometimes used as synonyms, sometimes चरण means 'शाखाच्चेत्' & those who study a particular शाखा of the Veda, an ideal succession of teachers and pupils This latter is the sense here The king was धर्म incarnate and यशोमती was सकल चरणा (सकललोकेन वन्दितौ चरणौ यस्या.) दिवा महामुने—The great sage is वसिष्ठ here whose wife is अरुन्धती अमुक्ता पार्श्वे स्थिति यया—who always remains by his side The star of अरुन्धती is always seen by the side of वसिष्ठ in the constellation of the Great Bear अरुन्धती is regarded by the Indians as the type of conjugal fidelity and constancy and is pointed out to the bride by the bridegroom in marriage ceremonies Note the high praise put by भवभूति in the mouth of जनक as regards अरुन्धती 'यया पूतमन्यो निधिरपि पवित्रस्य महम्.' (उत्तरराम० IV) The king was महामुनि (a राजर्षि) and the queen never left his side day and night हंसमयी प्रेम्णि (literally) in her gait she was mostly a swan, in her tones a cuckoo, in love for her husband a ruddy goose (चक्रवाक) & she had the gait of a हंस, the sweet high—pitched tone of a cuckoo & परपुष्ट=कोकिल (also called परमृत्) It was believed that cuckoos place their eggs in the nest of crows and thus have their young ones looked after by others 'प्रागन्नरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजै परमृता खलु पोषयन्ति॥' शाकुन्तल V The चक्रवाक bird is supposed to be separated from its mate at the advent of night and is a type of abiding love Even though separated merely by a lotus leaf it cries for its mate मय is affixed in the sense of प्राचुर्य or विकार 'तत्प्रकृतवचने मयद्' पा 5 4 21 and 'मयद्वैतयोर्भाषाम भक्ष्याच्छादनयो' पा 4 3 143 प्रावृणम विलासेषु In the fulness of पयोधर (breast, cloud) she was as if the rainy season, in playfulness she was as if wine निधि प्रसादेषु in the collection of wealth, she was a treasure, in (bestowing) favours she was a stream of wealth. कोषसग्रह (1) amassing a rich treasure (2) having a calix (with कमल) फलदानेषु—the queen

gave what was desired by suppliants, flowers give rise to fruits सन्ध्या—people perform adoration (called सन्ध्यावन्दन) in the morning and evening, the queen was honoured by all people चन्द्र ष्मत्वे the moon and the queen had no ऊष्मन् (heat, pride of wealth) दर्पण ग्रहणेषु a mirror takes in (१ e reflects) every being, she drew (१ e influenced by her goodness) all beings सामुद्र ज्ञानेषु In the knowledge of the character of others, she was the science of palmistry समुद्र is supposed to be the author of the सामुद्रिक-शास्त्रं परमा व्याप्तिषु—The supreme spirit pervades everything, the queen could comprehend everything According to the Vedānta, परमात्मन् (ब्रह्म) is everywhere and everything Compare भगवद्गीता 'मया ततमिदं सर्वं जगदव्यक्तमूर्तिना' स्मृति वृत्तिषु Smritis, like that of मनु, lay down what is pure conduct (वृत्ति), her thoughts (वृत्ति) were pure or holy अमृत तृष्यत्सु she was full of अमृत (nectar, water) to the thirsty निर्वृति bliss, happiness वेतस गुरुषु towards her elders, she was a वेतस (१ e she was humble) वेतस is a symbol of humility It bends when a flood sweeps down upon it गोत्र विलासानाम् she was the prosperity of the family of elegant gestures १ e in her one could find the acme of fine gestures and dalliances प्राय स्त्रीत्वस्य she was as if the penance purity of womanhood Penance purifies a sinful person She had inherently the purity that comes of प्रायश्चित्त. आशा ध्वजस्य she was as if the fruition of the mandate of काम She could have bewitched any one by her charms व्युत्थान रूपस्य she was as if the post concentration consciousness of beauty The idea is —रूप had as if been in a समाधि (१ e had given up moving about in the world), then रूप gave up its state of समाधि as a Yogin does and became conscious in the person of the queen व्युत्थान means समाधिनिवृत्ति (cessation of the state of Yogic trance) For the meaning of व्युत्थान, note योगसूत्र III 36 'ते समाधावुपसर्गा व्युत्थाने सिद्धय' on which व्यासभाष्य says 'ते प्रतिमादय समाहितचित्तस्योत्पद्यमाना उपसर्गास्तद्दर्शनप्रत्यनीकत्वात् । व्युत्थितचित्तस्योत्पद्यमाना-सिद्धयः' C and T render the words as 'the Eureka of loveliness' दिष्ट रते she was as if the ovation of passion दिष्टम् means 'fortune' (good or bad), here, good fortune वृद्धि means congratulation, compare the use of the root वृष् in 'दिष्ट्या पुत्रमुखदर्शनेन यवान् वर्धते' मनो णीयकस्य she was the attainment of the desires of beauty Beauty had been longing for a proper person to represent her and found the fulfilment of that longing in the

person of the queen वशो रागस्य she was the root of the ancestry of love As a family traces its ancestry back to some founder, so true love started with her and was then propagated through succeeding generations of loving women The readings of B also make good sense सर्गं सौन्दर्यस्य she was the utmost limit of the creation of loveliness In her loveliness found its perfection आयति यौवनस्य she was as if the majesty of youth 'प्रभावेपि चायति' इत्यमर अनञ्ज वैदग्ध्यस्य she was the cloudless rain of intelligence Rainfall requires clouds, hence rain without clouds is looked upon as an extraordinary thing, a wonder Her intelligence was wonderful अवश लक्ष्म्या लक्ष्मी is said to be चञ्चल This bad name that लक्ष्मी had acquired was wiped off by the queen, in whom लक्ष्मी was स्थिर Compare 'येन श्रियः सश्रवदोषरूढ स्वभावलोलेत्यवशः प्रवृष्टम्' रघु० VI 41 वश चारित्र्यस्य she was the fulness of the fame of chastity C and T translate 'goodness' bloom of beauty', which is not correct सौभाग्य पते she was Brahmā's creation of the atoms of beauty The idea seems to be this —By creating her, Brahmā created the परमाणु of beauty, whenever he wants to create another lovely form he would draw upon her beauty (the परमाणु) According to the Vaiseshika philosophy, from atoms the whole world is produced शम शान्तिरिव the quietude of quiescence शम is restraint of passions or of the mind The idea is that even शम would derive शान्ति from her Explain the remaining clauses similarly अभिजात्यम् (अभिजातस्य भावः) high birth सयमः restraint धैर्यम्—steadiness (of mind) विभ्रम sportive or amorous action यशोमती—From the Sonpat seal we see that the name of हर्ष's mother was यशोमती and not यशोवती See Introduction प्राणानां भूमिः she was the centre of the life of the king, she was the very life of the king. विश्रामस्य भूमिः—the king confided everything to her धर्मस्य भूमिः she was the source of the righteousness of the king A wife is the source of धर्माचरण, as said by आपस्तम्ब 'धर्मप्रजासम्पत्तिः प्रयोजनं दारसम्प्रदायः' No वक्र could be performed without her See तैत्तिरीय ब्राह्मण III 3 3 1 'अयशो वा एष योऽपलीकः' The महाभारत says that the wife is the source of त्रिवर्ग (धर्म, अर्थ and काम) 'अर्थं भार्या मनुष्यस्य भार्या श्रेष्ठतमः सखा । भार्या मूलं त्रिवर्गस्य भार्या मूलं तरिष्यत H' आदिपर्व 74 40 C and T render 'the centre of all creatures' love, confidence, duty and felicity' This is not correct अस्य=राज्ञः प्रभाकरवर्धनस्य नरकवित्तः (1) of the conqueror of the demon नरक (i. e. of

विष्णु), (2) of the vanquisher of Hell The king by his धर्माचरण had removed the possibility of going to Hell. लक्ष्मी is represented as resting on the bosom of Vishnu कृष्ण killed नरक who was the son of भूमि (the earth) and was king of प्राग्व्योतिष, see विष्णुपुराण V 29

P 3 ll 3-8 निसर्गत हृदयम् उदये कृत at the rise of the sun (दिनदृष्ट) धवलेन कपटेन (piece of cloth) प्रावृत्त शिर यस्य प्राङ्मुख with his face towards the east कुङ्कुममण्डले in a circle that was smeared with saffron paste C and T translate 'kneeling eastward upon the ground in a circle' This is wrong The king did not *kneel in a circle* He had drawn up a circle with saffron paste on to which he put his offerings पद्मराग—ruby (which is red in colour) स्व ददौ he offered worship (अर्चा) with a bunch (वण्ड *m n*) of red lotuses that were reddened (अनुरक्त) by the sun, as if it (bunch) were his own heart devoted to the sun सूर्ये अनुरक्तम् (हृदयम्), सूर्येण अनुरक्तम् (वण्डम्) The heart and the bunch of lotuses are both red and अनुरक्त जप्यम्—muttered prayer शोभन चरित यस्य स सुचरित - अपत्यहेतो for the purpose of (securing) issue प्राध्वम् *ind* favourably, suitably 'आनुकूल्यार्थके प्राध्वम्' इत्यमर Here it may be taken as an adjective of मन्त्रम् meaning 'favourable' प्रयत restrained, devout जञ्जक one who mutters prayers 'यजजपदशा यङ' पा 3 2 166 (The affix ऊक is applied to the frequentative base of यज्, जप् and दश् यायजूक, दन्दजूक, जञ्जक) मन्त्रमादित्यहृदयम्—आदित्य हृदय (रहस्य) यस्य The आदित्यहृदय is a well-known स्तोत्र declared by कृष्ण to अर्जुन (see बृहत्स्तोत्ररत्नाकर Nir ed) For some of the details given in the text, note the following from the स्तोत्र 'वृत्त वा चतुरस्र वा लिप्तभूमौ न्यसेच्छुचि । त्रिधा तत्र लिखेत्यथ मष्टपत्र सकर्णिकम् ॥ 99 सकेसराणि पद्मानि करवीराणि चार्जुन । रक्तचन्दनमिश्राणि कृत्वा वै ताग्रभाजने । धृत्वा शिरसि तत्पात्र जानुम्बा धरणीं स्पृशेत् ॥ 104-5

P. 3 ll 9-21 भक्त तिष्ठत् भक्तजनाना अनुरोध (entreaty) तेन विधेयानि—influenced by the entreaties of their devotees सितकरस्य (चन्द्रमस) करा तद्वत् सिता (शुभा) शुभा (*chunam*) तथा धवलय द्वितीयशयने on a second couch On the propriety of this, see the com 'द्वितीयेत्यादिनास्य सदाचारनिष्ठोक्ता । उक्त हि नास्नीयाद्भार्यया साक न च सुप्यात्तया समम् ॥' See मनु० 'समानशयने चैव न शयीत तथा सह ॥' IV 40. शिश्ये—Perfect 3rd sing of शी परिणत तिष्ठत्—the principal sentence is देवी यशोमती सहसैव 'आर्यपुत्र परित्रायस्व' इति भाषमाणा उदतिष्ठत् परिण श्यामायाम् when the night had reached its close. आसन्ना

(approaching) प्रमातवैला तया विबुध्यमान लावण्यं यस्य लिलम्बिषमाणे (loc pr p of the desiderative of लम्ब्) when (the moon) was declining (lit about to hang down) सीदत् (sinking, waning) तेज यस्य तारकाणा ईश्वर चन्द्र कराग्रै स्पृष्टा कुमुदिनी तया प्रमोद तस्मात् जन्म यस्य (with स्वेदे) कराग्र पयसि when very cool drops of dew (अवश्याय) were falling as if they were the perspiration of the moon (शशधर) evoked by the joy of touching the night lotuses with the tips of his कर्स (rays, hands) The poets represent that when a young person intensely in love touches his sweet-heart, he perspires स्वेद is one of the eight सात्विकभावः मधु प्रदीपेषु when the lamps in the harem, being smitten (आहत lit struck) by the breath of the sleeping beauties that were intoxicated by wine, flickered as if intoxication had been transferred to them The lamps flickered owing to the breaths of sleeping women The author represents this flickering as the staggering of intoxication The lamps caught intoxication from the breath of women wafting the smell of wine सकान्त मद येषु राजनि—construe this with स्वपिति below विमल तारकाभिः whose feet were as if shampooed by the stars that were reflected in his white nails सवाहमानौ चरणौ यस्य तस्मिन् (राजनि) It should be remembered that the king is represented as sleeping on the roof of his palace in the summer Hence the stars were reflected in his nails विद्वन्ध अङ्गै he had his limbs spread carelessly as if they were consigned to the women in the form of the quarters Understand लङ्घिते after अङ्गै, the instrumental being used in accordance with the Sūtra 'इत्थभूतलङ्घने' पा 2 3 21 (जटामिस्तापस) दिश एव अङ्गना मधु वीज्यमाने who was fanned by the beauty (श्री) of his face with breath that was scented with मधु (wine, honey), as if the (breaths) were the breezes of the fan viz the lotus in her hand The king had drunk wine and his breath was charged with its odour The poet fancies that he was fanned by the लङ्घनी of his face with the breath लङ्घनी is represented as having a lotus in her hand कमल would have मधु (honey in it) If the lotus were used as a fan the breeze would be charged with the scent of honey अग्निसि goes with वातै as well as शसितै. स्वहस्ते यत्कमल तदेव तालवृन्त तस्य वातै विमल विराजिते who was adorned by the image of the moon's disc reflected on his bright (विमल) cheek which (image) looked like a chaplet (शेखर) of white flowers displaced by the seizing of hair in amorous sports The

reflection of the white moon looked like a white garland
 A शोखर (which is worn on the head) may be displaced and
 dangle on the cheek when seized in रतिकेलि रतिकेल्या कचग्रह तेन
 लम्बित तेन भूषण जनम् as if calling on her attendants by the
 tinkling of her ornaments उत्कम्पमाना (trembling) अङ्गदृष्टि यस्या

P 3 ll 22-33 अथ तेन कारणम् तेन—connect this with
 ध्वनिना सर्वस्या मुखे which (cry) was never heard before even
 in the whole world, much less in the queen's mouth The
 king protected the world so well that not even the meanest
 had ever to cry 'help' एकपदे *ind* at once शिरो निशाम् who
 as if drew a parting line in the night with his bright
 (श्वेत) sword having a glittering edge, which (sword) was
 snatched from that part of his bed on which his head rested
 with his right hand that quivered with wrath, as if it (sword)
 were the white lotus in his ear coming out सीमन्त the parting
 line in the hair on the head of women सीमन्तयन् is the *pr p* of
 the denominative verb from सीमन्त Night is dark as hair The
 flash of the bright sword made a सीमन्त in the hair of the woman
 (night): the darkness was parted by the white streak The sword
 was kept below his pillow to be taken out in case of necessity.
 Being taken from under his head, the bright sword resembled
 a white lotus which is often placed on the ear as an ornament
 अच्छा धारा यस्य C and T translate 'whose glittering edge drew
 a line like a prolongation of his ear-wreath across the night'
 This is obscure and does not bring out the sense अन्तराल
 पल्लवेन tossing aside with his left hand his upper garment, as if
 it were the ether that intervened in space The garment was
 very fine and thin and hence is compared to आकाश The fine
 garment screened his limbs आकाश also screens from our view
 the things in space (अन्तराल) कर राजमान—his golden brace-
 let (worn on the left hand with which he tossed aside his upper
 garment) dropped down (from his hand) by the violent toss-
 ing of his hand and went rolling in all directions on the
 ground The poet fancies that the बलय was his heart which
 wandered about in search of the cause of the alarm (of the
 queen) Some rich men even now wear golden बलये on their
 left hand सत्वर अवतारित (brought down) वामचरण तस्य आक्रान्ति
 (placing) तस्या कम्पित प्रासाद येन पुर मान—his necklace was torn
 asunder by his violent movements, fell down before him and
 was reflected in the edge of his sword and looked like a piece

of the rays of the moon लक्ष्मी आशानाम् he made the ends (पर्यन्त *m*) of the quarters ruddy with his eyes that were red owing to sleep and rage, as if they (eyes) were coloured with betel juice when kissed by Lakshmi The poet fancies that लक्ष्मी (sovereignty) had chewed betel and then out of love kissed his eyes पाटलयन् is *pr p* of the denominative verb from पाटल (red) The reading पटलयन् means 'veiling or covering' and does not yield a good sense बद्धा वर्तयन् as if again bringing back the night (त्रियामा) by his frowning brow that was trident-shaped and that caused darkness बद्ध अन्धकार यया तिल पताका (रेखा) यस्या His forehead was wrinkled into three lines by rage and his brows were dark The author lays emphasis on त्रि in त्रिपताकया and त्रियामा विक्षिप्त चक्षु येन

P 4 ll 1-9 अथ इति यामिकिनी—a woman of the night watch (from यामिका meaning night) 'साध्वस भयम्' इत्यमर बाला भागान् filling the different quarters as if with the glory of morn कुण्डलिनौ कवचिनौ wearing earrings, armlets and coat of mail इन्द्र स्नातौ bathed in saffron (juice) of the hue of the इन्द्रगोपक insect The इन्द्रगोपक are red insects that are seen at the beginning of the rainy season इन्द्रगोपकस्यैव रक्त (कान्ति) यस्य Saffron is auspicious and women used to apply saffron तिलक on their forehead as a mark of auspiciousness C and T translate 'bathed in blood cochineal red' This is bad To see in a dream a person bathed in blood is not a good omen The author intends the whole description to indicate good fortune 'अथ कुङ्कुमम् ॥ रक्तसङ्कोचपिशुन वीरलोहितचन्दनम् ॥' इत्यमर (on which क्षीरस्वामी says 'रजनाद्रक्तम् । अत एवासक्तसङ्गम्') On the two meanings of रुधिर, note रघु 11 20 'राममन्मथशरेण ताडिता दु सहेन हृदये निशाचरी । गन्ध-वद्भिरचन्दनोक्षिता जीवितेशवसति जगाम सा ॥' उत्तमाङ्गे (शिरसि) घटमान-अञ्जलि यस्य that folded their hands on their heads (in token of submission and adoration) चन्द्र निर्गतया as if she were the moon issuing out from the सधम्न ray It was believed that the waxing of the moon was due to a ray of the sun called सुधम्न and that the waning was due to the digests of the moon being drunk by the gods 'सूर्यरश्मि सुधुम्नो यस्तपितस्तेन चन्द्रमा' । कृष्णपक्षेऽमरै द्वाभ्यस्तीयते वै सुधामय ॥' विष्णु० II 11 22 यास्क has a very interesting note on this "अथाप्यस्यैको रश्मिश्चन्द्रमस प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्योऽस्य दीप्तिर्भवतीति । 'सुधुम्न सूर्यरश्मिश्चन्द्रमा गन्धर्व' इत्यपि निगमो भवति ॥" निरुक्त II 2 2 Bāna frequently refers to this belief See कादम्बरी 'अलीक चेद यथा किल सकला कला-कलावतो बहुलपक्षे क्षीयमाणस्य

सुषुम्णनाम्ना रश्मिना रविरापिबतीति; हर्षचरित 'सुषुम्णास्रुतिश्चिञ्चिषुधाशीकरस्तव-
तारकिततीराम्' (मन्दाकिनीम्) It should be noted that in the pas-
sage from कादम्बरी Bana attributes the waning of the moon to
सुषुम्णरश्मि मे विलपन्त्या In spite of the fact that I was weeping

P 4 ll 10-24 एतस्मिन्नेव पत्युर्भाषितेन तोरणस्य समीपे उपतो-
रणम् (अव्ययीभाव) —near the royal porch रराण *perfect 3rd p*
sing of रण् to sound राज. फलम् as if it were the first utterance
of royal splendour (personified) proclaiming the result of (as
indicated by) the dream भाविनी भूतिम् future prosperity
अमन्दम् violently चकाण *perfect* of कण् 1 P to sound कोणेन
(drum-stick) आहता Separate हता आनन्दात् नान्दी—This has
been explained as 'the symphony of twelve drums beaten
simultaneously' ('एकदा द्वादशमृदङ्गधोषो नान्दी' रत्नराज on उत्तररामचरित)
प्रबोध पाठकानाम् of (minstrels) that recited auspicious (verses
or words) that rouse from sleep बह्वभा तुरङ्गा तेषा मन्दुरामन्दिरम्
(stables) आदौ सुप्तः पश्चादुत्थित सुप्तोत्थित सप्ति पुर in front of
the horses (सप्ति m) that neighed sweetly (कृत मधुरहेषारव यै)
च्योतन्त तुषारसलिलस्य शीकरा यस्मात् (*adj* of यवसम्) from which
oozed out the spray of frost—water किरन् *nom sing m* of
pr parti of कृ (qualifies पुरुषः and has यवस for its object) वक्त्रा

वक्त्रे two verses in the वक्त्र and अपरवक्त्र metres respectively
According to some writers the species of composition called
आख्यायिका (the हर्षचरित is one) should be divided into sections
called उच्छ्वास and should contain verses in the वक्त्र and
अपरवक्त्र metres foreshadowing coming events See the quota-
tion from रामह in the Introduction अपरवक्त्र is an अर्धसमवृत्त
having eleven letters (न, न, र, ल, ग) in the 1st and 3rd Pāda
and twelve letters (न, ज, ज, र) in the 2nd and 4th 'अयुजि ननरला
गुरु समे तदारवक्त्रमिदं नजौ जरौ ॥' It is also called वैतालीय, as
said by the वृत्तरत्नाकर 'वदन्यपरवक्त्राख्य वैतालीय विपश्चित' वक्त्र is
defined as 'नाद्यान्त्रसौ सातामन्धेयोऽनुष्टुभि ख्यातम्' Like the अनुष्टुम् it
has eight letters in a पाद After the first four letters in
each पाद there is a वृण C and T take वक्त्रा and अपरवक्त्रा
to be the names of the metres निधिस्तत्र विकारेण स्पष्टमाख्यायते
a hidden treasure is clearly indicated by the change in a
tree (i.e. by some singular or remarkable thing about a
tree) The com says 'वक्त्राधो निधिस्तत्र परिणहोद्गताधोमुखशाखामूलादि-
भाजो वृक्षा भवन्ति' शुभस्य आगम the advent of luck अरुण is the
charioteer of the sun in mythology and is a personification of

the radiant sky at daybreak, compare 'यावत्प्रतापनिधिराक्रमते न मानु-
रहाय तावदरुणेन तमो निरस्तम्' अतिज्व very rapid पूर्व . दय the pre-
vious appearance of an omen मुदो वीदसि you feel dejected
when it is a time of joy परिगृहीतासि thou art accepted (१ e
favoured) अशुमाली = स्य अवतीर्य descending (from the roof
where the king had slept)

P 4 l 25—P 5 l 15 तत समति पति गर्भं जननी his
mother took upon herself pallor as if on account of his glory
though he was only in the womb yet Being pregnant, she
became pale यज्ञ is represented by poets as white The poet
fancies that her pallor (really) due to pregnancy was due to
the glory the son in the womb was to attain in future गुण
क्षान्तेव as if exhausted by the weight of his virtues कान्ति बभूव
she became averse to food as if she were satiated with the
nectar of the expanding brilliance On account of pregnancy,
she became more brilliant in complexion and lovely This the
poet compares to अमृत One who has taken अमृत would have no
appetite for ordinary food उपचीयमान (increasing) गर्भं तस्य
भर तेन अलसा गुरुभिर्निरतापि although dissuaded by her elders
C and T translate गुरु as parents This is not necessary She
would have to bow to all elderly persons including her parents
Further it seems questionable whether her parents would be
at her husband's palace ordinarily वन्दनाय अनीयत she was
taken by her friends for saluting (her elders) with difficulty
by supporting her with their hands सालम्बित्वेव The queen
would support herself against walls and pillars and would
look like a doll कमल रणौ she could not lift up her feet
as if they were surrounded by bees that had sat upon
them out of their greed for a lotus Her feet were radiant
like lotuses She could not walk swiftly because she was
गर्भमरालस The poet represents that this was due to the
weight of bees The rays from her bright toenails resembl-
ed the delicate fibres of lotus plants हस्त subsist upon
सृणालस मणि कमलम्—the idea is that she was so eager for
support that she would stretch out her hand expecting support
even from her own images reflected in the jewelled walls समा
कर्तुम् she was unable even to issue commands for the perform-
ance of household duties, much less to do them herself आस्ता .
रोडुम्—The idea is —she could not bear to mount to the roof of
the palace even in thought, much less with her feet that were

oppressed by the weight of the anklets उत्कम्पितौ स्तनौ यस्या (on account of hard breathing) तस्तान् (perfect of स्तन्) she groaned, breathed hard प्रत्युत्थानेषु at times of rising to receive (some person worthy of honour) उभयजानुशिखरविनिहितौ करकिस्लयौ यस्या गर्वा र्थत she was held up by the child in the womb as if through pride The idea is—she wanted to rise to receive and tried to get up by placing her hands upon her knees But she did not after all get up The poet fancies that the child in the womb, being proud, did not like to bow to any body, as it would have to do if its mother bowed and so prevented her from rising दिवस all day long (accu of time) The sentence is दिवस अधोमुखी ददर्श गर्भम् Her face was reflected in her bright bosom The poet fancies that her face had entered inside her body (in the form of the reflection) because it was anxious to see the child सखीनामुत्सङ्गेषु मुक्त शरीर यथा निर्मित, कल्पित and विहित qualify राज्यवर्धनम् सर्वोर्वी मितम् composed as if with the atoms of वज्र for destroying the alliances of all kings सर्वेषा उर्वीभृता (राज्ञां) पक्ष (समूह) तस्य पाताय (with राज्यवर्धन), सर्वेषा उवाभृता पर्वताना पक्षा (wings) तेषा पाताय (with इन्द्र understood) The mountains had once wings and troubled the earth by flying anywhere Indra cut off their wings with his वज्र बाण refers to this story very often कादम्बरी 'अशनिभयपुञ्जितकुलशैलमध्यगतमिव कनकशिखरिणम्', 'मैनाकेनेवाविदितपक्षपातेन' शेष कल्पितम् as if made with the means, viz the numerous hoods of शेष It is supposed that the earth is borne by the serpent शेष on its hoods Compare 'किं शेषस्य भ्रम्यथा न वपुषि क्ष्मा न क्षिपत्येव यत्' भर्तृहरि राज्यवर्धन also would be able to bear the responsibility of the world सकल विहितम् (she gave birth to ११०) who caused tremor to all भूभृत् (kings, mountains) and who was as if made with the limbs of the elephants of the quarters सुखर, ०रव, ०सुवन and मनोहर qualify महोत्सवम् पूरिता असख्या शङ्खा तेषा शब्दै मुखरम् (resounding) प्रहतानि पट्टशतानि तै पट्ट रव यस्मिन् गम्भीरेण भेरीनिनादेन निर्भर भरित सुवन यस्मिन् प्रमोदेन उन्मत्त मर्त्यलोक तेन मनोहरम् मास दिवसमिव for one month as if it were a single day

P 5 l 16—P 6 l 10 अथान्य ब्रूयन्त The locatives from कन्दलिनि to ०कसि qualify नभसि (i e the month of श्रावण) कन्दलिनि abounding in plantain trees Wild plantain plants grow up spontaneously in the rainy season कुक्षलिता कदम्बतरव यस्मिन् in which the Kadamba trees have put forth buds The कदम्ब tree is said to put forth buds at the advent of thunder and rain,

compare 'मरुन्नवाम्भ प्रविधूतसिक्ता कदम्बयष्टि स्फुटकोरकेव' उत्तरराम० III कुञ्जला सञ्जाता अस्य इति कुञ्जलित according to 'तदस्य सञ्जात तारकादिभ्य इतच्' पा 5 2 36 रूढा तोक्मवृणस्तम्बा यस्मिन् in which the clusters (स्तम्ब) of barley blades had taken firm root 'शितशूकयवौ समौ ॥ तोक्मस्तु तत्र हरिते' इत्यमरः स्तम्भितानि तामरसानि यस्मिन् in which the red lotuses were supported (१ e stood firm and erect, being nourished with plenty of water) विकसित (delighted) चातकचेत यस्मिन् It was believed that the चातक could not drink water on the earth, but subsisted on a few drops from the clouds मूका मानसौकस (हस्ता, मानसे ओक सच येषां) यस्मिन् हस्तः are said to migrate to the मानस lake at the commencement of the rainy season and so on the plains the cackling of हस्तः was not heard नभसि मासि—कृष्ण was born in श्रावण, while the poet says that हर्ष was conceived in श्रावण चक्रपाणौ यस्य = विष्णु (१ e कृष्ण) हर्ष also was चक्रपाणि १ e on his hand there were lines resembling a चक्र, which was looked upon as one of the चक्रवर्तिलक्षणः See बृहत्संहिता 67 47 'चक्रासिपरशुतोमरशक्तिधनु कुन्तसन्निभा रेखा । कुर्वन्ति चमूनाथ' &c समयेव at the same time हृदये हर्ष—यशोमती was delighted at heart and conceived the future हर्ष सर्वे गृहीता as if accepted (१ e endowed with) by all the merits of her subjects पुण्य is represented as white The queen's body became slightly pallid (आपाण्डु) on account of pregnancy, the poet fancies that it was the पुण्य of the subjects that had assumed shape and come to her in the form of her गर्भः, the idea being that the birth of a good Emperor like हर्ष is due to the पुण्य of the subjects गर्भारम्भेण as pregnancy came on इमामायमाने चारुचूचुकचूलिके ययो (also इयामायमाना चारुचूचुकसदृशी चूलिका ययो) चूचुक nipple चूलिका crest पयोधरौ कलशौ इव (also पयोधरसदृशौ कलशौ or पयस धरौ पयोधरौ कलशौ). The queen's breasts had nipples growing dark on account of pregnancy They would be sucked by an emperor (चक्रवर्तिन् १ e हर्ष) Drinking water was brought for emperors in sealed (मुद्रित) jars in order to prevent poisoning The dark crest of the seal resembled the crest of the nipple स्तन्यार्थे दृष्टि her eye, long, glossy (स्निग्ध) and white became sweeter as if it were a stream of milk placed in her face for (supplying) milk (to her breast) दुग्धनदी also would be दीर्घ, स्निग्ध (viscous) and धवल See for the same simile 'क्षपयति हृदयेऽश्लेष्मिन्निन्दी ते धवलमधुरमुग्धा दुग्धकुक्ष्येव दृष्टिः ॥' उत्तरराम III 23 सकलमङ्गलानां गणेन अधिष्ठित (occupied) गात्र (body) तस्य गरिम्णा (by the weight) अमन्दायत became slow (from the denominative verb मन्दायते) Her

gait became slow owing to pregnancy The poet fancies that the slowness was due to the weight of the numerous auspicious signs due to the conception of चक्रवर्तिन् निमल मणिकुट्टिम (floor inlaid with gems) तस्मिन् निमग्न प्रतिबिम्ब (reflection of the queen) तस्य निभेन (under the guise) गृहीतौ पादपल्लवौ यया पूर्वं पृथिवी अस्या (यशोमत्या)—The queen was reflected in the brilliant pavement The poet fancies that the earth was worshipping her feet by way of a prelude to what would follow when her son became the emperor of the world दिवसम् accu of time शयनीय is the object of अधिशयानाया (यशोमत्या) अपाश्रय awning पत्रभङ्ग drawing of lines or figures प्रतिमा image of a figure drawn on the awning विमलकपोलोदरे गता reflected in the bright cheek (of the queen) गर्भोऽसक्ता न्तम् reflected in her round bosom from which the garment had been taken away on account of the agitation (उन्माद्य) of pregnancy गर्भस्य उन्मादेन मुक्त अशुक यस्मात् उडुपति the moon The reflection of the moon in the bosom appeared like a white umbrella held over the गर्भे A white umbrella is an emblem of चक्रवर्तित्व, compare रघुवश 3 16 'अदेयमासीन्नमेव भूपते शशिप्रभ छत्रमुभे च चामरे' चित्र ग्राहिण्योपि even the women holding chowries on the painted walls (i e even pictures moved chowries) चामरस्य are among the insignia of royalty करे (by the trunk) विधृत कमलिन्या पलाशाना (पत्राणा) पुटे तस्मिन् सलिलानि तै She dreamt that the four दिग्गजस bathed her with water This was a precursor of the future sovereignty of her son प्रतिबुध्यमानायौश्व and when she woke up चन्द्रशालिका—a chamber on the roof 'चन्द्रशाला शिरोगृहम्' क्षीरस्वामी Even the puppets cried 'victory' परिज निश्चेह When she called out to her attendants, incorporeal voices issued forth saying 'command' क्रीडा भङ्गम्—This sentence and the following give expression to the popular notion that the mother's mind is influenced by the potential thoughts of the child in the womb, as said by the com 'गर्भस्थजनचित्तवृत्त्यनुसारेण गर्भिण्या अपि चित्तवृत्तिर्भवति' चतुर्णामपि—This indicates that हर्ष's empire would extend up to the four oceans The oceans are sometimes spoken of as four or as seven वेला सरेषु in the vicinity (परिसर) of sandy banks (पुलिन, 'तोयोत्थित तत्पुलिनम्' इत्यमर) inside the bowers of creepers on the seashore आल्य चचाल Even as regards business of extreme importance, her eyebrow moved playfully The idea is that she felt no concern or anxiety even as regards serious

matters, so calm and collected she was आत्ययिक—अत्यय प्रयोजन अस्य 'प्रयोजनम्' पा 5 1 109 (प्रयोजन फल कारण च). सन्नि .सीत् though jewelled mirrors were near her, she had a strong liking (व्यसनम्) for seeing her face in a drawn (उत्खात) sword blade उत्सारिता वीणा यै. श्रुतौ असुखायन्त gave pleasure to her ear स्तम्भितम् stiffened सख्यश्चास्या &c—construe सख्यश्च अस्या पार्श्वे क्षणमपि न मुमुचु विस्फारित stretched wide आसन्न भवनम् brightening the house as if with the idea of celebrating the festival of her delivery that was approaching At जन्ममहोत्सव houses are washed with chunam The friends whitened the house with their eyes expanded wide विकच विदधाना—The friends cast glances in all directions from their widely expanded eyes (that were white) The author fancies that the glances were so many white and blue flowers of various kinds of lotuses, offered in worship to protect the queen from evil कुमुद is a white night lotus कुवलय is a blue lotus कमल is pale red The white of the eye was mixed with the blue of the pupil and the white—red of the corners आत्सो चक्रु eminent physicians holding various drugs and sitting in their proper places supported the queen like high mountains (occupying their proper places and having various plants growing on them and that made the earth steady) It was believed that the earth, which was formerly unsteady, was made steady by the mountains Compare कादम्बरी 'अनुजीविमूच्छतसहस्रकल्पितावष्टम्भं सन्ना—रिणं द्वितीयमिव मेदिनीसनिवेशम्' ग्रीवा बध्यन्त in the knots of her neck-lace cord were tied excellent jewels लक्ष्म्या . गतानि that had come with लक्ष्मी (i e. royal splendour) She being a queen could command jewels There is a pun on these words Jewels were also produced from the oceans (पयोनिधि) at the time of the churning along with लक्ष्मी who was one of them See above for सागरमन्थन.

P 6 ll 11-15 ततश्च जह्वार ज्येष्ठा मूलीये मासि in the month of ज्येष्ठ ज्येष्ठा मूल च ज्येष्ठामूले 'इन्द्राच्छ' पा 4 2 6 नक्षत्रइन्द्राशुक्ते काले छ. स्यात् बहुलासु = कृत्तिकासु—when the moon was in the कृत्तिका constellation बहुलपक्ष = कृष्णपक्ष समा . यौवने when the youth of the night was about to climb up (i e. when night was just beginning) समारुरुक्षति loc sing of the desiderative part of रुह् with सम् and आ. हृदयनिर्विशेषा not different from her own heart i e. who was as dear to यशोमती as her own self दिष्ट्या जन्मना you are to be congratulated on the birth of a second son.

पूर्णपात्रम् a present given to or taken by one who brings some happy news The com defines पूर्णपात्र as 'आनन्दो हि सौहार्दादित्य वखादिक बलात् । अजानतो हरत्येव पूर्णपात्रं तु तत्सूतम् ॥' Another definition given in the शब्दकल्पद्रुम is 'हर्षादुत्सवकाले यदलकाराशुकादिकम् । आकृष्य गृह्यते पूर्णपात्रं पूर्णालकं च तत् ॥'

P 6 ll 16-24 अस्मिन्नेव जात इति सवादिता अतीन्द्रिया- देशा यस्य whose extraordinary predictions had come true अतीन्द्रिय beyond the reach of the senses दर्शित प्रभाव येन. सङ्कलिती ज्योतिषी—who had grasped the science of astronomy सङ्कलितमनेन इति सङ्कलितिन्—Words like अधीतिन् take the loc of the object of study according to वार्तिक 'सप्तमीविधाने कस्येन्विषयस्य कर्मण्युपसख्यानम्' on 'सप्तम्यधिकरणे च' पा 2 3 36 (अधीती व्याकरणे आम्नाती छन्दसि । महाभाष्य) सर्वासा इत्वा who had mastered all the treatises on planets महित = पूजित The बृहत्संहिता of बराहमिहिर refers to three branches of ज्योतिष viz ग्रहगणित, संहिता and होराशास्त्र and remarks 'संहितापारगश्च दैवचिन्तको भवति' It then gives a long list of the topics of संहिता (2nd chap) हित who was favourable to (the royal family) भोजक —The com says 'रविमर्चयित्वा पूजका हि भूयसा गणका भवन्ति । ये मगा इति प्रसिद्धा भागवता इत्यन्ये' This means that the astrologer was a Maga, a worshipper of the sun The बृहत्संहिता tells us that in a temple of the sun, a मग should be placed in charge of the worship 'विष्णोर्भागवतान्मर्गाश्च सवितु शम्भो सभसद्विजान् &c' (60 19) C and T refer to Wilson's Vishnu—purāna (Hall's ed) vol V p 382 where an analysis of the last 12 chapters of the मविष्यपुराण is given concerning the मगः सान्ब son of कृष्ण became a leper by the curse of दुर्वासस् and was cured by worshipping the sun He gratefully built a temple of the sun and brought 18 families of मगः from शकद्वीप as priests and induced the भोजः of द्वारका, a branch of the यादवः, to give their daughters in marriage to the मगः Hence the मगः were styled भोजकः मान्धाता—He was a king of the solar race युवनाश्व had no son and therefore the sages performed a sacrifice for him and placed a jar full of holy water on a *Vedī* and slept युवनाश्व being thirsty drank the water and then a son was born from his side The विष्णुपुराण (IV 2) gives the origin of the name मान्धातु as follows "गर्भश्च युवनाश्वोदरेऽभवत् । दक्षिणकुक्षिमवनिपतेर्निर्भिद्य निश्चक्राम नासौ ममार । जातो नामैव क धास्यतीति ते मुनयः प्रोचु ॥ 17 अथागल्य देवराजोऽब्रवीन्ममय धास्यतीति ततो मान्धाता नामतोऽभवत् ।" About मान्धाता the रामायण says 'अयोध्यायां पुरा राजा युवनाश्वसुतो बली । मान्धाता इति विल्यातस्त्रिषु लोकेषु वीर्यवान् ॥ स कृत्वा पृथिवीं कृत्वा शासने पृथिवीपति । सुरलो-

ऋषितो जेतुमुद्योगमकरोन्नप' ।' उत्तरकाण्ड 67 5-6 व्यती रहिते free from the contact (अभिषङ्ग) of all evil positions such as व्यतीपात व्यतीपात is the 17th योग out of the 27, beginning with विष्कम्भ The धर्मसिन्धु says 'कुमारजन्मकाले तु व्यतीपातश्च वैधृति । मक्रमश्च रवेस्तत्र जातो दारिद्र्यकारक ॥ अश्रिय मृत्युमामोति नात्र कार्या विचारणा ॥' उच्चस्थानस्थितेषु ग्रहेषु when the planets were in their places of exaltation It is said that मेष, वृषभ, मकर, कन्या, कर्क, मीन and तुला are the उच्चs respectively of रवि, चंद्र, भौम, बुध, गुरु, शुक्र and शनि See बृहज्जातक 'अजवृषभमृगाङ्गनाकुलीरा ह्यषवणिजौ च दिवाकरादितुङ्गा ।' लग्नम् is that sign of the zodiac that is on the eastern horizon at the time of birth अर्वाक् तत after that &c since that time योग conjunction (in astrology) It seems to us impossible from an astrological point of view that all the planets were in their exaltation at the time of Harsha's birth The day being the 12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the उच्च of the sun) सप्तानां चक्रवर्तिनाम्—the seven चक्रवर्तिस are 'भरतार्जुनमान्धातुभगीरथयुधिष्ठिरा । सगरौ नहुषश्चैव सप्तैव चक्रवर्तिन ॥' अर्जुन must be सहस्रार्जुनकार्तवीर्य चक्रवर्तिचिह्नानाम्—such as चक्र on the hand, जालग्रथितागुलिकरत्व (mentioned in the 7th Act of शाकुन्तल) The great रत्नs are said to be fourteen in the विष्णुपुराण IV 12 The शब्दकल्पद्रुम gives them as follows 'चक्र रथो मणि खड्गधर्म रत्न च पञ्चमम् । केतुर्मिथिश्च सप्तैवमप्राणानि प्रचक्ष्यते ॥ भार्या पुरोहितश्चैव सेनानी रथकूच य । पत्न्यश्वौ कलभश्चेति प्राणिनः सप्त कीर्तितानि ॥ चतुर्दशैतानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥' The great रत्नs according to the poem are six 'मण्यश्चकरिचक्राणि वरा स्त्री परिनायक । षडेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥' The seven oceans are 'दत्ते द्वीपा समुद्रैस्तु सप्त सप्तभिरावृता । लवणेषुसुरासर्पिर्दधिदुग्धजलैः समम् ॥' विष्णुपुराण II 2 6 सप्ततन्तुः means a 'sacrifice' सप्तसप्ति = सूर्य (सप्त सप्तय अथा यस्य)

P 6 l 25—P 7 l 11 अत्रान्तरे महान् अनाध्माता —though not blown or filled with wind from the mouth तारमधुरम् loudly and sweetly विरेस्तु perfect of रस् with वि क्षुभित जलनिधिजल तस्य अग्नि तद्वत् धीरम् (deep) अभिषेकदण्डुमि—the drum that is beaten at the time of crowning a king The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy सर्वभुवनस्य अभय तस्य आघोषणा तस्या पटह —The echo of the tabors spread in all directions The poet fancies that it was the kettledrum (पटह) that proclaimed immunity from danger to the whole world The idea is that हर्ष would give security against danger to the whole

world Even now proclamations are made known to the people by beat of drum विधुता केसरसटा यै that tossed the hair of their manes Both केसर and सटा mean 'mane' साटोप (in a stately manner) गृहीत हरिताना (green) दूर्वापल्लवाना कवल (mouthful) तेन प्रशस्तै (graced) हस्तपल्लवै —has two senses Those who dance make graceful movements with their hands (हस्त) The elephants tossed about their trunks (हस्त) in a graceful manner सुराया आमोद तदद् सुरभि (with दिव्यानिल), सुराया आमोद तेन सुरभि (निश्वास) Breezes redolent of the perfume of wine blew at the birth of हर्ष This is fancied to be the sigh of लक्ष्मी leaving विष्णु The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष When leaving her husband विष्णु she sighed चक्र आयुष यस्य Compare for दिव्यानिल 'दिश प्रसेदुर्मस्तो बभु सुखा प्रदक्षिणाचिह्नविरग्निराददे । बभूव सर्व शुभशसि तत्क्षण भवो हि लोकाभ्युदयाय तादृशाम् ॥' रघु० III 14 प्रदक्षिणशिखाना कलाप तेन कथित कल्याणागम यै that told of the forthcoming good luck by the mass of their flames curving to the right अविद्यमान इन्धन (fuel) येषाम् वैतानवह्नय sacrificial fires तपनीयस्य (सुवर्णस्य) शुक्लला तथा बन्ध तेन बन्धुर (charming) कलशीकोश येषाम् कलशी a jar कोश means 'the cuplike head or upper part of a jar' Round the neck of the jar were tied chains of gold समुदगु aorist of इ with सम् and उद् प्रहत निभेन under the guise of the echo of the auspicious tabors that were beaten दिक्पाल—these are eight 'इन्द्रो वह्नि पितृपतिर्नैऋतो वरुणो मरुत् । कुबेर ईश पतय पूर्वादीना दिशा क्रमात् ॥' इत्यमर दिष्टवृद्धिकलकल — clamour of congratulation The idea is—दिक्पालस्य were overjoyed at the birth of हर्ष The echo of the tabors is fancied to be the clamour of congratulations from the दिक्पालस्य शुक्ल वाम येषाम् (adj of द्विजातय) ब्रह्म वेद मुखे येषाम् (with द्विजातय), ब्रह्मा (the god ब्रह्मा) मुख येषाम्—who had ब्रह्मा at their head (उपतय) The Vedas 'being eternal, it may be said that the primeval प्रजापति also had the Veda on their lips प्रजावृद्धये (1) for the well being of the child (with उपजातय), (2) for the propagation of the human race (with उपतय) कृतयुगप्रजापतय —see मनुस्मृति I 34-35 'अह प्रजा सिद्धुस्तु तपस्तप्त्वा सुदुश्चरम् । पतीन्प्रजानामसृज महर्षीनादितो दश ॥ मरीचिमव्यङ्गिरसौ पुलस्त्य पुलह क्रतुम् । प्रचेतस वसिष्ठ च भृगु नारदमेव च ॥' शान्त्युदक फल च हस्ते यस्य पुरोधा =पुरोहित पुरातन्य स्थितय as if they were the ancient rules (of conduct) प्रलम्ब (long) इमशुजाल (beards) तेन जटिलानि आननानि येषाम् It was usual to set prisoners free on the birth of a son or other great occasions Note the अर्थशास्त्र of कौटिल्य 'बन्धनागारे च बालवृद्धन्याधितानाथाना च जातनक्षत्रपौर्णमासीषु विसर्ग' p 146 बहल. मलपङ्ककलङ्क तेन काल (dark)

काय (शरीर) येषाम् नश्यत कुलानीव as if they were the kindred of the Kali age that was vanishing कलि (the age of sin) is fancied as dark By the advent of हर्ष, an era of धर्म would be started and अधर्म would have to run away The prisoners he smeared with dirt (and so dark) and running disorderly (आकुल) when freed are represented as the kindred of कलिकाल बन्धन वृन्दानि crowds of prisoners तत्कालापक्रान्तस्य that ran away at that moment (viz at हर्ष's birth) शिविरश्रेण्य rows of camps or tents लोक वीथ्य the rows of stalls (विपणि) that were plundered by the people It seems that the stalls were looted by the permission of the king who compensated the traders for their loss The stalls that were looted (and were therefore empty) looked like the camp lines from which अधर्म had run away, leaving them empty विलसन्त (making graceful movements) उन्मुखा वामनका (dwarfs) बधिराश्च तेषा वृन्द तेन वेष्टिता (adj of चाट्य) Dwarfs are often spoken of as the attendants of the harem 'निषेवितो वर्षवरे कञ्चुकोष्णीषधारिभि । अन्त पुरेषु विचरेत् कुञ्ज-कैरातवामनै ॥' काम० 7 41 जात व्याकुल—the com explains that 'in the lying-in chamber a figure with a cat's face and surrounded by a crowd of children is set up' (probably to ward off evil) 'जातमातृदेवता मार्जारानना बहुपुत्रपरिवारा सत्तिकागृहे स्थाप्यते' Or we may take साक्षा देवता in another sense 'as if they were the divine Mātṛs become visible' The Mātṛs, divine mothers, are said to attend on शिव and are seven or eight 'ब्राह्मी माहेश्वरी चैन्द्री बाराही वैष्णवी तथा । कौबेरीत्यपि कौमारी सप्तैव मातर स्मृता ॥' हलायुध प्रावर्तत—the subject is पुत्रजन्मोत्सव The lines that follow contain clauses qualifying उत्सव विगता राजकुलस्य स्थिति यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone अथ कृता प्रतीहारस्य आकृति यस्मिन् in which the figure of the doorkeeper was disregarded i e anybody entered without minding the प्रतीहार अपनीत वेत्रिणा वेत्र यस्मिन् in which the cane of the warders was taken away निर्दोष अन्त - पुरे प्रवेश यस्मिन् Ordinarily no one could have entered the seraglio समौ स्वामिपरिजनौ यस्मिन् in which master and servant were brought to the same level निर्विशेषौ बालवृद्धौ यस्मिन् in which there was no distinction between young and old दुर्ज्ञेय. मत्तामत्तयो. प्रविभाग यस्मिन् in which no distinction was perceptible between drunk and sober persons (i e both acted in the same way) तुल्यौ कुलयुवतिवैश्ययो. आलापविलासौ यस्मिन् in which the words and gestures of noble ladies and harlots were the same प्रनृत्त. सकलकटकलोक यस्मिन्. कटक—capital

P 7 li 12-21 अपरेषु दृश्यन्त The principal sentence
 15 अपरेषु विभ्राणेन परिजनेन अनुगम्यमानानि समन्तात् सामन्तान्त पुर-
 सहस्राणि अदृश्यन्त अपरेषुरारभ्य beginning from the next day स्त्रीरा-
 तानि as if they (i e the wives of the सामन्तः) were the king-
 doms of amazons brought together or poured forth (आवर्जित)
 The idea is that the women were so many In the महाभारत,
 we read of प्रमोला, who fought with Arjuna, as being at the
 head of a स्त्रीराज्य असुर वृतानि as if they were the mines opened
 wide For असुरविवर, see the description of स्याण्वीश्वर in the 3rd
 उच्छ्वास, where we have 'असुरविवरमिति वातिकै' नारा लितानि as if
 they were the wives of Vishnu (i e Krishna) moving onwards
 अवरोध 18 m, while अवरोधन 18 n, we should therefore read अवरोधनानि
 In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्ये-
 कोत्तरशताधिकानि स्त्रीणामभवन्' विष्णु० 4 15, 'षोडशात्र सहस्राणि स्त्रीणामन्यानि
 चक्रिण । निशासु जगत स्रष्टा तासा गेहेषु केशव । उवास विप्र सर्वासां विश्वरूप-
 धरो हरि ॥' विष्णु० 5 28 5 and 18 Besides these, रुक्मिणी and
 seven others were his chief wives The भागवतपु० gives the
 number of 16000 in various places (see X 59 33, X 69 8 and
 44) अप्स कुलानि—The Apsarases are the damsels of heaven
 and have fourteen कुल as described by बाण himself in कादम्बरी
 'एतत्प्रायेण कल्याणाभिनिवेशिन श्रुतिविषयमापतितमेव यथा विबुधसङ्घन्यप्सरसो
 नाम कन्यका सन्ति । तासा चतुर्दश कुलानि' This clause shows that the
 wives of सामन्तः were very handsome परिजनेन—this word is
 to be read with विभ्राणेन below स्रज, पात्री and others are
 the objects of विभ्राणेन पृथु स्रज (carrying garlands of flowers
 (सुमनस् f n) contained in a large bamboo box (करण्ड) and which
 were sprinkled over (अवकीर्ण) with bath powder स्नानीय (स्नानाय हित
 चूर्ण) तेन अवकीर्णानि कुसुमानि यासाम् स्फटिकशिलाया शकलवत् शुक्ल कर्पूरखण्ड
 तेन पूरिता पात्री dishes कुङ्कुमा मयानि jewelled pots containing
 the fragrant powder (अधवास) of saffron सह रत्नाणि ivory
 boxes (दन्तशफरुक्म्) jagged (दन्तुर) with rows (फाली) of arecanuts
 white like sandalwood and tufted (जटिल) with masses of small
 खदिर fibres wet (तिम्यत्) with mango oil सहकारतैलेन तिम्यत् तनुखदिर-
 केसरजाल तेन जटिलानि चन्दनवत् धवलानि पूगफलानि (the dry areca nut
 with the upper coating peeled off is white) तेषा फाली तेन दन्तुराणि
 दन्तशफरुकाणि तिम् 4th P to become wet The solid extract of
 खदिर called खदिरसार (catechu) is now used for ताम्बूल It seems
 that tender and small fibres of खदिर were so used in Bana's
 time गुञ्जन्त मधुकरा तेषा कुल तेन पीयमान पारिजातपरिमल येषाम्
 पाटलकानि च—take away the comma after this पाटलकानि pink

red (*ady* of पत्राणि) सिन्दूर पात्राणि boxes of vermilion and fragrant powder (for perfuming garments) 'पिष्टात पटवासक' इत्यमर The reading of B, पोटलकानि, does not make much sense पोटलक means 'bundle, packet' बाल विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers We must read वीटिकावीटकाश्च as suggested by C and T विटक makes no sense वीटिका is the same as Marathi विडा बाललताभ्य लम्बमाना वीटिकावीटका येषु The com remarks 'विटकवीटक पञ्चाशताम्बूलपत्रै क्रियते' चरणनिकुट्टनेन रणिता मणिनूपुरा तै मुखरितानि दिङ्मुखानि वै—that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing) The reading of B makes no sense

P 7 ll 22-33 शनै मोद The principal sentence is शनै शनै व्यजृम्भत उत्सवामोद कचित्—कचित् in one place, in another place नृत्तस्य अनुचित (not accustomed) चिरन्तन (of ancient families) शालीन (high born) कुलपुत्रकलोक तस्य लास्य तेन प्रथित (shown) पार्थिवे अनुराग यस्मिन् This and the following nominatives qualify मोद शालीन not bold, bashful (usually applied to high born ladies) 'सादृष्टे तु शालीन' इत्यमर शालीन formed from शाला with the affix ख (ईन) according to 'शालीनकौपीने अधृष्टाकार्ययो' पा 5 2 20 (शालाप्रवेशमईति शालीन अधृष्ट । सि कौ । अप्रागल्भ्यादन्यत्र गन्तुमशक्त शालामेव प्रवेष्टुमर्हतीत्यर्थः । तत्त्वबोधिनी) कुलपुत्रक a nobly born young man लास्यम् is a peculiar kind of dance 'ललिताङ्गहारामिनय कैशिकीवृत्तिप्रधान वासकसञ्जादिनायिकाचरित डोचिल्हिकादिनिबद्ध श्लिष्टत्वाद्वासायम् । नृत्त त्वङ्गविक्षेपमात्र विवाहाभ्युदयादौ' क्षीरस्वामी अन्त सित यस्य तेन क्षितिपालेन (प्रभाकरवर्धनेन) अपेक्षिता क्षीवाभि (drunk) क्षुद्रदासीभि समाकृष्यमाणा राजवल्लभा यस्मिन् The king smiled to himself when the drunken maids caught hold of his favourites We expect अपेक्षिता for अपेक्षिता The reading of two MSS of B, उपेक्षित, would be also good मत्ता कटककुट्टनी (bawd of the capital) तस्या कण्ठे लग्न वृद्ध आर्य (noble, respectable) सामन्त (chieftain, feudatory) तस्य नृत्तेन निर्भर (much, loudly) हसित नरपति यस्मिन् क्षितिपस्य (प्रभाकरवर्धनस्य) अक्षिसञ्ज्ञा (sign or hint given by the eye or glance) तथा आदिष्टा (ordered, instigated) दुष्टा दासेरका (भृत्या) तेषा गीतै सञ्चमान सचिवाना चौयैरतप्रपञ्च (numerous secret amours) यस्मिन् दासेरक son of a दासी दासेर is formed from दासी according to 'क्षुद्राभ्यो वा' पा 4 1 131 (अङ्गहीना शीलहीनाश्च क्षुद्रास्ताभ्यो वा ढक् । पक्षे ढक् । दासेर दासेय । सि कौ) मदोत्कटा कुट्टहारिका (water-girl) तथा परिष्वज्यमान जरन् (old) प्रव्रजित (ascetic, सन्यासिन्) तेन जनित जन-

हास यस्मिन् कुट —टम् a water jar + हारिका carrier 'वट कुटलिपावकी'
 इत्यमर अन्योन्यस्य निर्भरा (excessive) स्पर्धा तथा उद्धृता (unrestrain-
 ed, उद्धृता धू येभ्य) विटचेटका तै आरब्ध अवाच्यवचनयुद्धयस्मिन् विट is
 a voluptuary and companion of a dissolute young man or
 courtesan See the मृच्छकटिक for a specimen चेटक a servant
 अवाच्य वचनम् words that should not be uttered i e foul words
 The servants engaged in a war of choice Billingsgate नृपा-
 बलाभि (royal ladies) बलात्कारेण (by force) नर्त्यमाना (made to
 dance) नृत्ये अनभिज्ञा अन्त पुरपाला (chamberlains) तै भाविता
 (enlivened, entertained) भुजिष्या परिचारिका. यस्मिन्. 'नियोज्य-
 किङ्करप्रैष्यभुजिष्यपरिचारका' इत्यमर ('भुङ्क्ते स्वाम्युच्छिष्ट भुजिष्य' श्रीरस्वामी)
 स राशिभि with heaps of flowers it looked as if it were a moun-
 tain Mountains have trees full of flowers In the festival
 also heaps of flowers were used स प्रपाभि with rum booths it
 looked as if it had a showerbath धारागृहम् is a showerbath
 or house furnished with jets of water सीधु rum प्रपा lit a place
 where water is distributed to travellers In the festival rum
 flowed like water पारि मोदै with the fragrance of पारिजातक
 The पारिजातक is one of the five trees of Indra's garden
 (नन्दनवन) नीहार frost The dust of camphor spread in the
 उत्सव looked like frost अट्टहास the laugh of शिव in his
 ताण्डव dance The sounds of drums beaten in the birth festival
 resembled the अट्टहास of शिव अमृतमथनेन सह सा० (बहुव्रीहि) The
 uproar was so great that it resembled the noise made by the
 gods and demons at the time of the churning of the ocean as
 the रत्न came out of the ocean रास or—क is a dance (in a ring)
 practised by कृष्ण and गोपीस See भागवतपुराण X 33 'तत्रारभत गोविन्दो
 रामक्रीडामनुव्रतै । श्रीरत्नैरन्वित प्रीतैरन्योन्यावद्धवाडुभि ॥ 2' आवत a whirl-
 pool 'स्यादावर्तोऽम्भसा भ्रम' इत्यमर The ring of dancers resembled
 a vortex. सरो किरणै—the rays shooting from the jewelled
 ornaments resembled hair standing on end पट्टबन्ध tying of a
 piece of cloth on the head (a tiara, turban &c) चन्दनललाटिका
 sandal marks on the forehead Sandal is white and is compared
 to white cloth tied round the head 'कर्णललाटात्कनलङ्कारे' पा 4 3 65
 (कर्णिका, ललाटिका) प्रसव progeny, offspring The echoes were
 as if the progeny of the original sounds प्ररोह sprout, leaf
 The gifts of favour were given and appeared to spring forth
 like so many sprouts shooting forward in all directions

P 8 ll 1-9 स्कन्धा लोक स्कन्धा माला —स्कन्धे अवलम्बमानाः
 केसरमाला (बकुलपुष्पमाला) येषाम् (युवान), स्कन्धे अवलम्बमाना केसरमाला

(केसरा माला इव) येषाम् (with वाजिन) The manes of the horses are compared to garlands काम्बोजवाजिन horses from the country of Kamboja This country was looked upon as producing one of the best breeds of horses See रघुवंश IV 69-70 'काम्बोजा समरे सोढु तस्य वीर्यमनीश्वरा । तेषा सदश्वभूयिष्ठास्तुङ्गा द्रविणराशय ।' 'वनायुजा पारसीका काम्बोजा वाहिका हया ।' इत्यमर The country of काम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times See पाणिनि IV 1 75 Yāska refers to it 'श्वतिर्गतिकर्मा कम्बोजेष्वेव भाष्यते विकारमस्यार्थेषु भाषन्ते श्व इति' (निरुक्त II) आस्कन्दन्त —treading the ground (with youths), leaping (with horses) तरला (unsteady) तारका (pupil of the eye) येषाम्—applies to both the youths and deer सगर भुवम्—who rent the earth with the violent stamping अभिघात) of their feet, as the sons of सगर did with spades. See p 3 for the story of the sons of सगर See विष्णुपुराण IV 4 and रामायण I 38-44 अनेक सख्या may apply also to the sons of सगर (who were 60000) कथमपि क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणा) dancing to time ताल keeping time (in music) + अवचर one who moves अन्योन्यास्फालै striking each other (in play) आभ फेडु the pearls in the ornaments were cleft asunder फेडु perfect of फल I P ब्रह्माण्डकपालम्—the world पुन उत्पन्न हिरण्यगर्भस्य गर्भं तस्य शोणितेन शोणा (रक्ता) आशा (दिश) यस्मिन् स्वयम्भू first of all produced waters and cast the seed in them That seed became an egg and in it हिरण्यगर्भं remained for a year and then the egg was split into two parts See मनुस्मृति 'सोमिध्याय शरीरात्स्वात्सिद्धविंविधा प्रजा । अप एव ससर्जदौ तासु बीजमवास्तुजत् ॥ तदण्डमभवद्वैम सहस्रांशुसमप्रभम् । तस्मिन्नशे स्वयं ब्रह्मा सर्वलोकपितामह ॥ तस्मिन्नण्डे स भगवानुषित्वा परिवत्सरम् । स्वयमेवात्मनो ध्यानात्तदण्डमकरोद्विधा ॥' मनुस्मृति I 8-9, 12 The world was reddened by the vermillion powder Blood is red The poet fancies that हिरण्यगर्भं was again being born in ब्रह्माण्डकपाल पट पटलेन by the cloud of the fragrant powder (used in perfuming garments) The fragrant powder resembled the sandy banks of the celestial Ganges प्रकटित मन्दा-किन्या (वियद्गङ्गायाः) सैकतसहस्र यस्मिन् सैकतम् (from सिकता) according to 'सिकताशर्कराभ्या च' and 'देशे लुबिलचौ च' पा. 5 2 104-5 (सिकता 'सन्त्यस्मिन् देशे इति सिकता । सिकतिलः । सैकतिल । सि. कौ) विप्रकीर्यमाण पिष्टातक (पटवासक) तस्य पराग (pollen) तेन पिञ्जितः (rendered yellow) आतप (light) येषाम् (with दिवसा) सुवनस्य क्षोभ तेन विशीर्णं पितामहस्य (ब्रह्मण) कमल तस्य किञ्जल्काः (filaments) तेषा रजोराजि तया रञ्जिता

इव The world was disturbed by the riotous festival days
The poet fancies that the lotus on which ब्रह्मा sits was shattered
by the सुवर्ण being shaken by the birth festivities. सङ्घट्ट लोक-
people tripped over masses of pearls that had fallen from neck-
laces rent asunder (विघटित) in collision (when people running
in haste jostled against each other)

P. 8 ll 10-33 स्थान प्रानृत्यन् The principal sentence
is स्थानस्थानेषु च वाद्येन अनुगम्यमाना पण्यविलासिन्यः प्रानृत्यन् The
instrumentals from लिङ्गथकेन to तानकेन qualify वाद्येन मन्द
लिङ्गथकेन in which tambourines were struck gently आलिङ्ग्यक-
a drum having the shape of a barley corn According to the
अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरजा भेदात्स्वङ्क्यालिङ्ग्योर्ध्वकाख्य'
'चतुरङ्गुलहीनोऽङ्गुल्यान्मुखे चैकाङ्गुलेन य । यवाकृति स आलिङ्ग्य आलिङ्ग्य स हि
वाद्यते ॥' शब्दार्णव शिञ्जान (jingling) मञ्जु (sweet) वेणु (flute)
यसिन् झणझणायमाना झलरी यसिन् in which cymbals tinkled
झणझणायमाना pr p of the onomatopoetic verb ञायते क (in
झलरीक) is affixed to बहुव्रीहि compounds having as the last mem-
ber a feminine noun ending ई, ऊ, ऋ or a noun ending in ऋ
'नद्यत्तश्च' पा 5 4 153 ताल्यमाना तञ्त्रीपटहिका यसिन्—in which a
stringed drum was played upon वाद्यमाना अनुत्ताना अलाबुवीणा
यसिन् in which the gourd lute that had its mouth turned
downwards (अनुत्तान) was being played This seems to have
been some instrument like the veen of these days The read-
ing of B 'अनुत्तालाः' makes a good sense अनुत्ताल means 'low-
pitched' कलकास्यकोट्या कणिता काहला (इहङ्कुका) यसिन् in which
there were kāhalas booming sweetly and indistinctly on account
of the sounding boxes of bell-metal समकाले दीयमान अनुत्ताल-
तानक यसिन् in which a protracted tone was indulged in
at the interval called सम The reading of B is better and
should have been kept in the text दीयमाना अनुत्ताला तालिका
यसिन् in which the hands were clapped gently at the
interval called सम सम is the principal interval in a ताल.
C and T translate 'while all the time a subdued clapping
proceeded' आतोषवाद्येन by instrumental music 'तत चैवावनद च
वन सुधिरमेव । चतुर्विध तु विधेयमातोष लक्षणान्वितम् ॥' नाट्यशास्त्र 28 1
According to अमरकोश, आतोष and वाद्य are synonyms अनुगम्यमाना-
adj of पण्यविलासिन्यः. (harlots) अनुवर्तमानौ ताललयौ यासाम् तालः
keeping time लय. harmony Even the ornaments of the
nankins kept time and jingled in harmony with their singing
and thus looked as if they were intelligent beings (सहृदय).

There is another idea 'Those who are masters in singing (सहृदय = मर्मिक) will unconsciously keep time when another person is singing मदेन कल काकली तवा कोमल. आलाप' 'अस्ति आसं इति० लापिन्य —who sang delicate tunes in a voice sweet but low on account of passion 'काकली तु कले सङ्गमे ध्वनौ तु मधुरास्कुटे' इत्यमरै विदना गायन्त्य who sang the vulgar words of रासक that were the nectar of the ear of dissolute young men रासक here means either (1) a particular kind of dance (for which see above p 29), or (2) a species of dramatic composition See for a definition of the latter the साहित्यदर्पण VI It has only five characters, it is in various dialects, there is no सूत्रधार, there is a single Act, the hero is a fool, while the heroine is famous स मालिका they had wreaths on their heads समुच्छित raised up (past p p of अि with सम् and उद्) कुङ्कुम बलान्त्य like Kashmir fillies they pranced, having bodies radiant with the stains of saffron कुङ्कुमेन प्रमृष्टि (rubbing the body) तवा रुचिर काय वेषाम् (with विलासिन्य), कुङ्कुमे प्रमृष्टि (rolling in) तवा &c (with किशोर्य) नितम्बबिन्द्वे लम्बमाना विकटा (large) कुरण्टकशेखरा वासाम् कुरण्टक Amaranth The glow cast on their bodies by the flowers is fancied to be due to the fire of राग (passion) सिन्दूरस्य छटाभि (streaks) छुरिता (overspread) मुखमुद्रा (colour of their face) वासाम् The women had marked their faces with vermilion streaks These are fancied to be the lines of the plates (पट्ट) of the edict (शासन) of cupid The plates were smeared with सिन्दूर in order that the letters of the seal might look prominent सिन्दूर छुरिता मुखे मुद्रा (seal) वासाम् (with उपङ्गय) अप्रतिहत शासन यस्य whose command is irresistible मुष्ट्या प्रकीर्यमाणौ कर्पूर पटवासौ ताभ्यां पाशुला Read 'पाशुला मनो० मनो यौवनस्य they were as if the roads for the wandering of the desires of youth २ e the desires of young men converged in them There is a pun A रथ (in मनोरथ) requires a road for सञ्चरण and the road may be पाशुल (dusty) प्रतीहार्य इव—It is the business of door-keepers in any festival to use their canes when people make a rush The women are fancied to be प्रतीहारिण्य of तरुण-महोत्सव All young men would flock to them Hence the propriety of the word तरुण C and T translate तद्गण० as 'of a children's festival' This is wrong प्रचलन्ति पत्रसदृशानि कुण्डलानि वासा—whose ear-rings resembling leaves dangled about (when they danced), प्रचलन्ति पत्राणि कुण्डलानीव वासाम् (with लताः) whose leaves resembling ear-rings tossed about. लसन्त्यः dancing,

moving (with लता) मदन-चन्दनद्रुम इव, मदनसदृश चन्दनद्रुम .
 The harlots danced out of passion The creeper clinging to a
 sandal tree would also move about when tossed by the wind
 ललिते पदे हसक (पादकटक anklet) तस्य रवेण मुखरा (with विलासिन्य),
 ललित पद (gait) येषां ते ललितपदा हसका (हसा) तेषां रवेण मुखरा . (with
 वीच्य) झङ्काररस सागर इव The harlots were the ripples of the
 ocean of passion हस may be cackling near the waves of a
 lake वाच्या शून्या void of discrimination as to what was to be
 said or not said (applies to both विलासिन्य and ऋद्धा), घनः
 (deep) पटहरव तेन उत्कण्ठकिता (thrilled) गात्रघट्टय यासाम् (with विला-
 सिन्य), घन मेघ पटह इव तस्य रव तेन उत्कण्ठकिता (सजातकण्टका) गात्रघट्टय
 यासाम् (with केतक्य) The pollen from the flowers worn by
 the women was carried about The केतकी flower also has pollen
 The केतक blossoms forth when the cloud thunders (in the rainy
 season (and there are कण्टक on the केतक petals) दिवसम् (acc
 of time) the whole day उत्फुल्ल आनन यासाम् The कविसमय is that
 the कमल expands in the day and the कुमुद at night अनुपजाता
 निद्रा यासाम् The women had no sleep at night The कुमुद
 plants open their buds at night आविष्टा इव like persons posses-
 sed नरेन्द्र वृता surrounded by a host of princes, surrounded
 by a host of magicians नरेन्द्र means generally a विषवैष and
 not one who exorcises evil spirits See शिशुपालवध II 88 ' सुनिग्रहा
 नरेन्द्रेण कणीन्द्रा इव शत्रव ' (where also there is a pun) रागशुद्धीपयन्त्य
 kindling passion (with women), heightening the melody The
 principal राग are six पुष्ट्य fatness मदमपि मदयन्त्य इव who as if
 intoxicated intoxication itself Even मद could draw upon
 them for adding to itself The reading उत्सवयन्त्य would be
 more in keeping with what precedes कटाक्षे शुक्तिभि in casting
 sidelong eyes, they seemed to be drinking with the shells
 (शुक्ति) of the corners of their eyes The idea is —when they
 cast glances, they took the pupil of the eye far away and expos-
 ed only the white portion of the eye The white of the eye
 resembles mother-o'-pearl which is used in drinking (parti-
 cularly milk &c) तर्जनेषु in frightening a person they seemed
 as if to fetter him with the chains of the rays of their nails
 They used the forefinger (तर्जनी) in chiding people Natur-
 ally their nails flashed The rays are fancied to be पाश with
 which to bind the person chid कोपाभिनयेषु—when a person is
 angry or wants to convey that he is angry, he knits his brows
 चतुर विकारान् in their clever movements they seemed to scatter

about emotions Their various movements caused the spectators to be roused to various emotions

P 9 ll 1-9 अन्यत्र विलेसु The principal sentence is अन्यत्र राजमहिष्य विलेसु वेत्रिणा वेत्रेण विनासिता' जना तै दत्त अन्तराल यासाम् for whom room was made by people that had been terrified away by the cane of the warders or chamberlains A cane is the symbol of the authority of a कञ्चुकिन् Note 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञ' शाकुन्तल II This and the following adjectival clauses qualify राजमहिष्य. प्रियमाण धवलातपत्राणा वन (समूह) यासु over whom was held a forest of white parasols कल्प रिण्य wandering under the tree of paradise The queens resembled the nymphs of the woods स्कन्धयो उभयपालीभ्या लम्बमान लम्बं उत्तरीय तस्मिन् लम्बौ हस्तौ यासाम् whose hands clung to the waving upper garment hanging down from both sides of their shoulders लीला प्रेङ्गन्त्य who swung as if mounted on a swing in play The shawls of the queens when they danced fluttered on their shoulders and they tried to hold them with both their hands This looked as if they held the ropes of a swing with their hands कनककैयूर-कोट्या पाठ्यमान पट्टांशुक तेन उत्तरङ्गा that were waving because the fine cloth they wore was torn by the ends of the golden armlets तरन्त चक्रवाका तै सीमन्त्यमान स्रोत यासाम् (rivers) the water of which was separated into two by the चक्रवाक birds that floated in them सीमन्त्यमान (from the noun सीमन्त) *pr p.* of the passive of the denominative verb सीमन्त्यति The golden armlet was like चक्रवाक, the fine cloth was like the stream and the queens therefore resembled rivers उद्धूयमाना (being waved) धवला चामरसटा तस्या लम्ब त्रिकण्टक तस्मिन् वलिता (turned) विकटा कटाक्षा यासाम् हस्तैः आकृष्यमाण नीलोत्पलवन यासु सरस्य lakes त्रिकण्टक- an ear-ornament containing three gems 'त्रिकण्टकस्तु त्र्यश्र सात्रिभी रत्नैश्च भूषणम्' quoted by the com Their chowries stuck to their ear-ornament When this happened they looked at the ornament to disentangle them Their dark eyes resembled blue lotuses and the ornament with three gems resembled हंस with their two feet and long beak, and the white chowries resembled the white body of the swans The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहंस 'राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सिता.' इत्यमर. चलन्तौ चरणौ ताभ्यां च्युत अलक्तकः तेन अरुणा स्वेदशीकरा- तै सिच्यमानाः भवनहंसाः याभिः सन्ध्यारागेण रज्यमानमिन्दुबिम्ब यासु कौमुदीरजन्यः nights

of the full moon in कार्तिक (which is in शरदृतु) In शरदृतु moon-light is at its best The fair queens are like कौमुदी nights, the white हस like the moon's disc and the sweat reddened by lac-dye like the glow of evening कण्ठे निहित काञ्चनकाञ्चीगुण तेन अञ्चित (bent) कञ्चुकी तस्य विकारा तै आकुञ्चिताः भ्रुव यासाम् The queens put their golden girdles round the neck of the chamberlain and bent him The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in derision) बागुरा net प्रसारितौ बाहुपाशौ याभिः . The out-stretched arms resemble the cords of the net (of love)

P 9 ll 10-22 सर्वतश्च राशयः स्त्रैण् bevy of women 'स्त्रीयुसार्या नयस्नयौ भवनात्' पा 4 l 87 रागमयी full of राग (redness, love) शुशोण perfect of शोण I P to become red मङ्गलकल-शमय —jars full of water are looked upon as a good omen विक्षेप tossing Their tender arms resembled the filaments of lotuses विलाससितैः —Their flashing smiles appeared like the flashes of lightning The word काल means 'time (such as day &c) or dark ' With the last meaning there is a विरोध in saying that काल became तडिन्मय (bright) Both smiles and lightning are bright अशुभिः = किरणैः कृष्ण वासरा the days seemed as if dappled कृष्णसार (1) spotted antelope, (2) dark and variegated शिरीष पुरैः by the bunches of शिरीष flowers used as ornaments of the ear The शिरीष is a very delicate flower and used as ear-ornament See शाकुन्तल I 'अवतसयन्ति प्रमदा दयमानाः शिरीषकुसुमानि' हरिता (green) छाया (कान्ति) यस्य आतप daylight विस्त्रस . रिक्षम् the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing) The तमाल leaf is dark and was used as decoration for the hair 'धम्मिह सयता कचा' इत्यमर हस्तकिशलयै —their hands were delicate like tender leaves माणिक्ये वा by the radiance of the rain-bow in the gems चाषपत्रमया . full of the wings of चाष (blue jay) The sun's rays falling upon the gems of the women gave rise to rain-bow colours ग्रहगृहीता seized by a ghost निनर्तिषया with the desire to dance (निनर्तिषा noun from the desiderative base of नृत्) विपुस्फुल्ल perfect of स्फुल्ल 6 P with वि to throb, to vibrate कुबेरकोषा . the treasures of कुबेर कुबेर is the lord of riches and treasures अलुप्यन्त were plundered

P 9 l 23—P. 10 l 2 एवं च . श्रियम् . The principal sentence is देवी यशोमती गर्भेणापत्त...राज्यश्रियम् वृत्ते concluded देवे—

this is to be connected with हर्षे below (last line of p 9) उत्तमाङ्गे निहिता. रक्षासर्षपा. यस्य on whose head were placed mustard seeds to ward off (evil) This and the following words in the locative qualify हर्षे समुन्मिवन्त प्रताप एव अग्नि तस्य स्फुलिङ्गा यस्मिन् In whom the sparks of the fire of prowess were as if bursting forth The idea is that the सर्षप on the head were so many sparks of fire &c The punctuation in the text is wrong Take away the comma after सर्षपे, वपुषि and ग्रीवके and put it after स्फुलिङ्ग इव, तेजसीव, दर्पाङ्कुर इव The सर्षप employed were probably red The white सर्षप is usually called सिद्धार्थ and is used as a protection against evil spirits गोरोचनया पिञ्जरित वपु यस्य whose body was rendered yellow with गोरोचना गोरोचना is a bright yellow pigment prepared from the urine or bile of a cow or found in the head of a cow, it is used as a medicine and to ward off the evil eye and evil spirits समन्निव्यज्यमान सहज क्षात्रतेज यस्य The yellow गोरोचना resembles तेज हाटके (सुवर्णे) बद्धा विकटा (large) व्याघ्रनखपङ्क्ति तया मण्डिता ग्रीवा यस्य स ग्रीवक तस्मिन् Even now the same ornament is tied round the necks of children When क is added at the end of बहुव्रीहि compounds, the preceding vowel, if long, is shortened 'केऽण' पा 7 4 13 (के परे अणो ह्रस्व स्यात्) हृदयात् उन्निव्यमाना दर्पाङ्कुरा यस्मिन् The poet fancies that the tiger's claws worn on the chest were the buds of pride bursting out of his heart प्रथ कुर्वाणे by his first indistinct prattle he seemed to make a beginning of truth. ओङ्कार कृ (lit) to utter Om १ e to make a beginning The syllables ओम् and अय are very auspicious and are therefore uttered at the beginning of many things A child even now is first taught the words 'ओ नम. सिद्धम्' प्रणव or ओङ्कार precedes the study of the Veda 'ओङ्कार स्वर्गद्वार तस्माद् ब्रह्माध्येष्यमाण एतदादि प्रतिपद्येत' आपस्तम्ब I 13 6 Compare रघु I 11 'आसीत्महीक्षितामाद्य' प्रणवश्छन्दसामिव' Connect मुग्धसितै with आकर्षति, which qualifies हर्षे Smiles and flowers are both white जनन्या पयोधरौ कलशौ इव तयो पय दुग्ध तस्य शीकर तस्य सेक वदन is compared to कमल, small teeth to अङ्कुर पयोधर also means मेघ and पय means 'water' The child smiled a happy smile when nursed at the breast and showed its teeth, which looked like buds चारित्र पाल्यमाने—he was as much guarded by the women in the seraglio as their own chastity मन्त्र state policy determined upon by a king in consultation with his ministers 'मन्त्रो विजयमूल हि राज्ञो भवति राघव' अयोध्याकाण्ड 100 16, 'विजयो मन्त्रमूलो हि राज्ञो भवति भारत' सभापर्व 5 27 The मनुस्मृति says

‘यस्य मन्त्रं न जानन्ति समागम्य पृथग्जना । स कृत्वा पृथ्वीं मुक्ते कोशहीनोऽपि पार्थिव ॥’ VII 148 ‘मन्त्रमूल-यतो राज्यं तस्मान्मन्त्रं सुरक्षितम् । कुर्याद्यथास्य न विदुः कर्मणाम्ना फलोदयात् ॥ याज्ञ० I 344 वृत्तम् good conduct यश्च वर्धमाने who was cherished by his kindred like their own good name पञ्च वा षड् वा पञ्चषाणि (बहुव्रीहि) गर्भेणावत्त राज्यश्रियम् became pregnant with राज्यश्री Read वसुधा for वसुधा गर्भे वसुधाम् as the form of नारायण produced the earth through गर्भं (१० हिरण्यगर्भं) We have seen above (p 30) that स्वयम्भू cast seed in the water, which became an egg in which हिरण्यगर्भं was produced This हिरण्यगर्भं in his turn created heaven and earth ‘तास्या स शकलाभ्या च दिवः भूमि च निर्ममे ॥’ मनु० I 13 नारायण is identified in the मनुस्मृति with ब्रह्मा (see I 10) If we take गर्भेणावत्त in its ordinary sense (viz ‘conceived’) it is difficult to point out the particular story to which Bāna alludes We may explain thus—the whole universe at the time of प्रलय lies in नारायणोदर and comes out of it at the time of creation, so पृथिवी is in the गर्भं (उदर) of नारायण

P 10 ll 3-8 पूर्णेषु राजतः The principal sentence is (देवी यशोमती) प्रसूतवती दुहितरम् दीर्घं सरसी as the lake gives birth to a lotus plant that has long and red stalks and roots दीर्घाणि रक्तानि नालानि नेत्राणि (मूलानि) च यस्याः (with उत्पलिनी) This and the adjectives in the following clauses apply to दुहितर also दीर्घरक्ते नालवत् नेत्रे यस्याः whose eyes are red and long like a lotus-stalk Redness of the corner of the eye was looked upon as a sign of beauty हसै मधुर स्वर यस्याम् (with शरदम्), हसवत् मधुर स्वर यस्या (with दुहितरम्) कुसुमैः सुकुमारा अवयवा भागा यस्याः (वनराजिम्), कुसुमवत् सुकुमारा अवयवा हस्तादयः यस्या (दुहितरम्) मधुश्री- vernal beauty महाकनकेन (grains of gold) अवदाता (resplendent), महाकनकवत् अवदाता The com says ‘महाकनक तिलसुवर्णं वसुधारा धनमुष्टि । इयं च महाभ्युदयसूचनाय दिवा पतति ।’ वेला the shore of the sea The sea is called रत्नाकर सहस्रनेत्र इन्द्र तेन दर्शनं तस्य योग्याम्; सहस्रनेत्रैः दर्शनम् योग्याम् शची is the wife of इन्द्र अहल्या the wife of the sage गौतम was seduced by इन्द्र who assumed the form of the sage For this the sage cursed अहल्या to be a stone and इन्द्र had a thousand marks on his body, which were afterwards turned into eyes See रामायण I 48 and VII 30 for the story The कथासरित्सागर contains the story ‘वराहकुम्भस्याङ्गे ते तत्सहस्रं भविष्यति । दिव्यस्त्रीं विश्वकर्मा यां निर्मासति तिलोत्तमां ॥ तां विलोक्य तदैवाङ्गा सहस्रं भविता च ते ॥’ III 3 144-145 कुमारिलभट्ट in his तन्त्रवार्तिक explains this story along with others in a rationalistic manner सर्वे भूयद्भिः

(पर्वते, राजभि) अभ्यर्चिताम् solicited, wooed गौरी = पार्वती मेना the wife of हिमालय See above p 9 (notes) as to the birth of पार्वती एकावली a single string of pearls 'एकावल्येकयष्टिका' इत्यमर

P. 10 ll 9-16 असिन्नेव पितवान् The principal sentence is असिन्नेव तु काले वशोमत्या भ्राता सुतम् मण्डिनामानमनुचर कुमारयोर्पितवान् अष्ट देशीयम् about eight years old The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less than' 'ईषदसमाप्तौ कल्पदेश्यदेशीय' पा 5 3 67 उद्धयमान कुटिल काकपक्षकशिखण्ड यस्य The अमरकोश gives काकपक्ष and शिखण्ड as synonyms Therefore we may take शिखण्ड as meaning 'tuft of hair' and काकपक्षक as 'the side-locks of hair on the temples' खण्डपरशो (शिवस्य) हुकारेणाग्नि तस्य धूमलेखा तया अनुबद्ध मूर्धा यस्य खण्ड . जातम् who looked like cupid born again with his head encircled (अनुबद्ध) by the streak of smoke of the fire of S'iva's wrath The boy was handsome and had dark curling hair The poet fancies him to be मदन with धूम on his head धूम is dark and waving मदन wanted to help the gods against the demon तारक who was to be killed by the son of शिव In order to induce शिव to marry पार्वती, Cupid was about to shoot his flowery arrow, when S'iva came to know Cupid's intention and in wrath burnt him to ashes by the fire from his third eye Compare कुमारसम्भव III 'क्रोध प्रभो सहर सहरति यावद्विर' खे मरुतां चरन्ति । तावत्स बह्निर्भवेनेत्रजन्मा भस्मावशेष मदन चकार ॥' त्रिकण्टके मुक्ताफल तस्य आलोक (light) तेन धवलित तेन सप्त दर्शयन्तम् who exhibited as it were the compound Avatara of Vishnu and S'iva. For त्रिकण्टक as an ear-ornament, see above p 34 This refers to the mythological story that विष्णु is dark in colour and शिव bright पीने प्रकोष्ठे (fore-arm) प्रतिष्ठित पुष्पलोहस्य वलय यस्य. The oom says 'पुष्पलोह मणिभेद' क्षत्रस्य क्षपणे क्षीण परशु तस्य पाश तेन चिह्नित marked with the ring of the axe that had been worn away in destroying the क्षत्रियस The idea is that in killing the क्षत्रियस the blade became worn out and what remained was the iron ring behind the blade The वलय resembled the ring of the परशु thus worn away बाण very frequently refers to the story of the slaughter of the क्षत्रियस by परशुराम See pp 44, 47 of the text परशुराम killed कार्तवीर्य for carrying away the cow of his father जमदग्नि The sons of कार्तवीर्य killed जमदग्नि in the absence of परशुराम परशुराम on knowing this took the vow of exterminating the क्षत्रियस and fulfilled it 21 times कण्डसूत्रे ग्रथिता मञ्जुरा (कुटिला) प्रवालकुंजरा (coral) यस्य उर काठिन्येन खण्डितानि नरसिंह-नखरस्य खण्डानि येन. The corals were red and curved. They

are fancied to be the pieces of the nails of नरसिंह which stuck to the chest of हिरण्यकशिपु प्रवाल is worn as an auspicious thing Put the comma after अन्तर and not after अष्टाब्दम्. गृहीत जन्मान्तर येन The boy looked like हिरण्यकशिपु born again For persecuting his son प्रह्लाद who was a devotee of विष्णु, the latter assumed the man-lion form and killed हिरण्यकशिपु The story is given in the भागवतपुराण (VII) शैश दृग्मन् even in boy-hood he bore himself proudly बीज-द्रुमस्य—being a boy yet, he is styled 'the seed of the tree of valour' अनुचर कुमारयो as an attendant of the two princes (राज्यवर्धन and हर्ष)

P. 10 ll 17-22 अवनि बभूवतु तस्य refers to भण्डि ईश्वरस्य = शिवस्य तुल्य सीत् he looked upon (his two sons and the third Bhandi) equally: e he bestowed equal care on all the three दर्शन means also 'sight' शिव saw with the third eye as well as with the other two ईश्वरस्य applies to the king also सकल.. दायिनौ applies to राजपुत्रौ and मधुमाधवौ तेन = भण्डिना प्रकृतिदक्षिणेन courteous by nature (with तेन), blowing from the south by nature (with मारुतेन) मधुमाधवौ—वैत्र and वैशाख, the months of spring 'मधुश्च माधवश्च वासन्तिकाष्टौ' तै स 4 4 11 1 मलय is one of the seven principal mountains of India It is to be identified with the southern portion of the ghauts running from the south of Mysore and forming the eastern boundary of Travancore मधुमास and मलयमारुत are both excitants of Love The seven कुलपर्वताः are 'महेन्द्रो मलय सख्य शुक्तिमानृक्षपर्वत । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥' बायु० 45 88 Compare for the छेव on दक्षिण and the idea also 'उत्पादयति लोकस्य प्रीतिं मलयमारुत । ननु दक्षिण्यसम्पन्न सर्वस्य भवति प्रिय ॥' काव्यादर्श II 174 अपरे सह वर्षमानौ growing together with the joy of the subjects, as if it (joy) were another brother (of the two princes हर्ष and राज्यवर्धन) The idea is that as the princes became endowed with youth and all the esteemed qualities of young princes, the joy of the people also grew *pari passu* The adjectives from अस्तम्भौ to क्षमौ apply to the princes and to असन्निवेश स्त्रिरौ ऊरुस्तम्भौ (ऊरु स्तम्भौ इव) ययो whose pillar-like thighs were firm (with princes), स्त्रिरा उरव स्तम्भा ययो whose pillars are firm and big (with असन्निवेशौ) पृथु-प्रकोष्ठ-ययो (applies to both) प्रकोष्ठ the forearm, the room near the gate or a quadrangle दीर्घौ/मृजार्गलौ ययो that had long bar-like arms A city-gate has large bars to fasten it विकट उर कपाट ययो whose chest was broad like the panel of a gate The word is कपाट, but is also written कवाट 'क शिर पाटयति प्रविशताम्' क्षीरस्वामी-

प्राशु (tall) साल (rampart) तद्वत् अभिरामौ (charming), प्राशुसालेन अभिरामौ (with सनिवेशौ) 'प्राकारो वरण साल' इत्यमर साल is also a tree महा देश the site of a large city सर्व क्षमौ capable of giving shelter to all people (applies to both)

P 10 l 23—P 11 l 9 अथ चन्द्र जग्मतु The principal sentence is अथ राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्या, द्वीपान्तरेष्वपि प्रकाशता जग्मतु चन्द्र निरीक्ष्यौ—they (the princes) were charming and not to be gazed at They overpowered the world by their valour and their fame resembling flashing moonlight and therefore were like the sun and the moon स्फुरन्ती ज्योत्स्ना तत्सदृश यश (द्वयोरपि धवलत्वात्) प्रतापश्च ताभ्या आक्रान्त भुवन याम्याम्. The moon is अभिराम, while the sun is दुर्निरीक्ष्य स्फुरन्ती ज्योत्स्ना यश इव प्रतापश्च (heat) ताभ्या &c The भुवन्स are either three or fourteen अग्नि भूतौ the princes were like fire and wind acting in unison and manifesting there effulgence and force If fire and wind combined, the devastation wrought by them would be appalling शिलाभि कठिन कायबन्ध ययो (with हिमवत् and विन्ध्य), शिलावत् कठिन (with princes) अचलौ—never wavering, mountains महा योग्यौ like two big bulls, they were fit for कृतयुग. The two princes were so righteous that they were fit to live in कृतयुग (the age of virtue, see above p 3 notes) Bulls are fit to carry the yoke (युग) There is another suggestion वृष also means 'धर्म' 'शुक्ले मूषिके श्रेष्ठे सुकृते वृषभे वृष' इत्यमर धर्म is fit to live in its entirety in कृतयुग only हरि (अश्व) वाहन ययो तौ हरिवाहनौ, विभक्त शरीर ययो तौ अशरीरौ—who rode horses and had well-proportioned bodies हरि means सूर्य and विष्णु also Mark the numerous senses of हरि 'यमानिलेन्द्रचन्द्रार्कविष्णुसिंहाशुबाजिषु। शुकादिकपिभेकेषु हरिर्ना कपिले त्रिषु' इत्यमर हरिवाहने विभक्त शरीर ययो (अरुणगरुडौ) whose bodies are assigned for carrying the sun and Vishnu. अरुण is the charioteer of the sun and गरुड is the vehicle of विष्णु उपेन्द्र. विष्णु नागेन्द्रगतौ—the princes rode the best of elephants Or their gait was like that of the best of elephants (नागेन्द्रस्य इव गत ययो) Both इन्द्र and विष्णु are नागेन्द्रगत इन्द्र rides the best of elephants (देरावत्), विष्णु sleeps on शेष (the best of serpents) 'गजेऽपि नागमातङ्गौ' इत्यमर कुण्डल धरौ the princes wore ear-rings and diadem कर्ण, who had a कुण्डल and कवच given to him by the sun from his very birth, is a type of charity Indra (who was careful to guard his son अर्जुन) came to Karna disguised as a ब्राह्मण and begged of him his कुण्डल and कवच and got them इन्द्र being pleased with his liberality gave him a शक्ति See वनपर्व Chap 310-311

(Kumbakonam ed) अर्जुन was called किरीटिन् See विराटपर्व 43 'किरीटं सूर्यसंकाशं ब्राजते मे शिरोगतं 129 इन्द्रदत्तमनाहार्यं तेनाङ्गुर्मां किरीटिन्' 130. सर्वतेजस्विनाम् of all luminaries, of all spirited persons उदयास्त-मयौ rising and setting, prosperity and decline अमान्ता कुटीरके who on account of their great pride could not contain themselves in the hut of the earth hemmed in (सङ्कुटं) by the restraint of the bolt in the shape of the shores that are near it अमान्तौ *pr p* of मा with the negative particle आसन्ना वेला एव अगलं तेन निरोधं तेन सङ्कुटं कु पृथ्वी एव कुटीरक The earth is bounded by the shores of the sea, and therefore it fell short of their ambitions मान also means 'size' कुकुटीरक also means 'wretched hut' In a wretched hut even an ordinary man cannot contain himself तेज मानौ who disliked even their shadow falling away from light The shadow of an object naturally falls in the direction opposite to that from which a light comes They being तेजस्विन् desired that everything that was theirs (even a shadow) should be तेज समुख and not अपराङ्मुख जुगुप्समानौ—*pr p* of the desirative base of गुप् (though there is no sense of desire) 'गुप्तिङ्किङ्ग्र सन्' पा० 3 1 5 (गुपेर्निन्दायाम् जुगुप्सते) स्वात्म लज्जमानौ The idea is that they could not bear even this that their image should be reflected in the toe nails of others (and thus it might appear that they were bowing at the feet of others) The idea is similar to 'यं करधौतासिप्रतिविम्बितेनात्मनापि &c' (p 1 text) अङ्गेन (1) by the curling, (2) defeat or running away चूहा माणौ—the idea is —when the umbrella (one of the insignia of sovereignty) was held over them it was reflected in their crest jewel and thus a second umbrella seemed to exist They could not tolerate the existence of a second umbrella (a rival emperor) and therefore felt ashamed even when a second umbrella existed in reflection only षण्मुखं कार्तिकेय the son of शिव स्वामिन् is one of the names of कार्तिकेय असुखायमानौ श्रवणौ ययो The idea is that they wanted the term स्वामि (lord) to be applied to themselves alone and could not bear that any one else (even the God स्कन्द) should be so called कार्तिकेय or स्कन्द is the Mars or god of war of Indian mythology Most of his epithets have reference to the circumstances of his birth शिव cast his seed in Agni, who unable to bear it, cast it into the Ganges It was then transferred to the six कृत्तिकास, each of whom bore a son The six sons were then mysteriously combined into one with six mouths He was the commander of the gods against

the demon तारक whom he slew See रामायण बालकाण्ड 36 and 37, कथासरित्सागर III 6 and बृहत्कथामञ्जरी III 1 142 ff प्रतिपुरुष (1) reflection, (2) rival सन्ध्या माङ्गौ Even in folding their hands at the morning and evening adoration, their heads ached शूलयमान उत्तमाङ्ग (शिर) येषाम् To fold the hands is a sign of humility and submission They had to fold hands in सन्ध्यावन्दन Even this caused them मस्तकशूल जल हृदयौ their hearts were pained even by the bow borne by the cloud They could not tolerate any one wielding a bow and hence were distressed when they saw the rain-bow in the cloud दोदूयमान *pr p* of the intensive base of दू The reading दोदूयमान is not so good as दोदूयमान It would mean 'whose hearts were shaken' आले पतिभिः by the kings painted in pictures They were accustomed to the fact that ordinary rulers bowed at their feet परिमित मण्डल (disc) तेन सन्तुष्टम् The sun has only a limited मण्डल (disc), they wanted an unlimited मण्डल (sphere of influence extending over numerous neighbouring and distant kings) The कामन्दकीय-नीतिसार (in the 8th Sarga) gives the views of several authors on the number of kings constituting a मण्डल Ordinarily मण्डल comprises twelve near and distant kings 'इतिप्रकार बहुधा मण्डल परिचक्षते । सर्वलोकप्रतीति हि स्फुट द्वादशराजकम् ॥' का 8 41 See the मितक्षरा on याज्ञवल्क्य० I 345 'अरिभिर्ब्रह्मदासीनोऽनन्तरस्तत्पर पर । क्रमशो मण्डल चिन्त्य सामादिभिरुपक्रमै ॥' भूयुता (पर्वतेन मन्दरेण) अपहृता लक्ष्मी- यस्य In churning the ocean the gods made मन्दर the churning handle 'मन्थान मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् । मथ्यताममृतं देवा साहाय्ये मथ्यवस्थिते ॥' विष्णु० I 9 76 लक्ष्मी was one of the 14 jewels churned out The princes (हर्ष and राज्य०) never allowed any भूयुत् (king) to carry off their लक्ष्मी (glory) and therefore laughed at the ocean that allowed its लक्ष्मी (the goddess) to be carried off by a भूयुत् (mountain) For क in लक्ष्मीक see above p 31 अकृत विग्रह (शरीर) येन A powerful person would offer विग्रह (battle), the wind though powerful offered no विग्रह (it had no body) चमरीणा बालव्यजनेन वीजित तेन चमरी deer, of the tails of which shawls are made, are to be found in the Himālayas The चामर is an emblem of sovereignty Therefore they could not bear that the mountain should be fanned by the tails of चमरीs जल खिचमानौ—conches are found on the seashore Conches were blown by great warriors only There is perhaps another idea शङ्ख is one of the nine निषिद्धा. They could not allow शङ्ख (treasure) to remain with जलधि. The author perhaps intends also a

picturesque effect शङ्ख and जलधि are words meaning enormous numbers 'लक्ष च नियुत चैव कोटिरुदमेव च । वृन्द खर्वो निखर्वश्च शङ्खपञ्चौ च सागर । अन्त्य मध्य परार्थे च दशवृद्धया यथाक्रमम् ॥' चतु सहमानौ वरुण (प्रचेतस्) is the lord of the ocean in mythology हर्ष's sovereignty extended over the earth bounded by the four oceans अनपहतानि छत्राणि येषाम् विगता छाया (shade, splendour) येषाम् Parasols shade one from the sun Though they did not carry away the parasols of kings whom they vanquished, they made them विच्छाद्य (१ e void of splendour, void of shade against the sun) There is an apparent contradiction which is removed by taking the other sense of छाया साधु क्षरन्तौ they were pleased with (१ e they bestowed favours upon) the good, though not courted by them (the good), and poured nectar (sweet words) with their lips on them There is another meaning due to रेष, which gives rise to विरोधाभास प्रसन्न means 'transparent, clear' (as applied to wine) मधु means 'wine' 'Even on good (१ e teetotallers) people they poured wine with their lips, they being प्रसन्न without having taken (wine)'. Remove the comma after प्रसन्नौ वश (1) family, (2) bamboo ऊष्मणा (1) by their pride, (2) by heat म्लानि (1) decline, (2) withering दूरस्थितानपि The force of अपि lies in this—if bamboos were to be destroyed fire would have to be brought near them, but the two princes brought about the decline of even *distant* kings दिवसे दिवसे अनुदिवस (अन्ययीभाव) Read शस्त्राभ्यास० for शास्त्राभ्यास० शस्त्राभ्यासेन श्यामिका (darkness) तथा कलङ्कितम् अशेष राजक (राज्ञा समूह) तस्य प्रताप एव अग्नि तस्य निर्वापण तेन मलिनम् 'अथ राजकम् ॥ राजन्यक च नृपतिक्षत्रियाणा गणे क्रमात् ।' इत्यमर Their hands were darkened by the practice of sword play That darkness is fancied to be due to the extinguishing of the fire of the prowess of kings योग्याकालेषु at the times of (martial) exercise धीर deep अभ्यर्णोपभोगात् after enjoyment that was near (१ e that occurred a short while before) दिग् लपन्तौ—the twang of their bows spread in all directions The author fancies that the twang was the talk of the princes with the damsels (the quarters) आविर्भूत शब्दस्य प्रादुर्भाव ययो—whose names became known द्वीपान्तरेषु—The द्वीप are either spoken of as seven (जम्बु, भुक्ष, शात्मल, कुश, क्रौञ्च, शाक and पुष्कर) or eighteen See विष्णुपुराण II 1 11 ff and व्यासभाष्य on योगसूत्र III 25 (for सप्तद्वीपा वसुमती) and रघुवश for 'अष्टादशद्वीपनिखातयूप' 6 38

P. 11 ll 10-22 एकदा दिदेश मुक्तवान् that had taken his dinner प्रथम कृत्वा good servants, the first essential of sover-

eignty, are difficult to obtain For the seven Angas of राज्य see above p 5 प्रायेण क्षुद्रा generally mean persons, being agreeable in company, make the king their wealth, like atoms The idea is that mean persons are agreeable to whatever the king says when they are in his company and thus by flattery make him the source of wealth to themselves There are double meanings It is the atoms that produce the पार्थिव द्रव्य (earthy substance) द्रव्य and समवाय are technical words in the न्यायवैशेषिक philosophy The द्रव्य is 'वृथिव्यस्तेजोवाय्वाकाशकालदिगात्ममनासि नवैव' समवाय is one of the seven categories of the न्यायवैशेषिक system 'द्रव्यगुणकर्म-सामान्यविशेषसमवायामावा सप्त पदार्था' समवाय is defined as 'नित्यसम्बन्ध समवायोऽनुत्तसिद्धि' i e it is an inseparable connection of such things as the whole and its parts, qualities and actions and their abode &c Action is produced in the atoms by the will of God, two परमाणुs give rise to a द्व्यणुक and three द्व्यणुकs to a चतुरणुक and so on, when the earthy and other substances are ultimately evolved The परमाणुs are the causes of द्व्यणुक &c and between these latter and the परमाणुs there is समवाय So सम भूय means (in the case of atoms) 'being favourable to समवाय (i e entering into समवाय relation with their effects, the द्व्यणुक &c) क्रीडारसेन on account of their liking for play नर्तयन्त- making to dance बालिशा (1) children (2) triflers Children in play make the peacock dance Rogues, in whose hands the king becomes a puppet, make him dance (act) as they please The com gives another sense of मयूर 'धूर्तजनयोग्यो हास' But this is not absolutely necessary दर्पण पल्लविका rogues having entered into the heart (i e having secured influence over the prince's mind) transfer their disposition to him, as in a mirror In a mirror also tendrils transfer bodies (i e the forms of tendrils are reflected) 'पल्लविको विट' क्षीरस्वामी The शब्दकल्पद्रुम gives वेश्यापति as the meaning of पल्लवक and कामुक as the meaning of पल्लविक. विप्रलम्भका deceivers, impostors मिथ्यादर्शनै (1) by false sights, (2) by false doctrines असद्बुद्धि (1) ideas about things that have no existence (अस्त अविद्यमानस्य बुद्धिः, with स्वप्न), (2) false notions. Impostors warp the mind of the prince with false doctrines, dreams delude us by presenting things to our vision that do not exist गीत बालिका. rogues, not being watched, bring about intoxication by singing, dancing and laughter उपेक्षिता बालिकाः विकारा—as diseases of wind when neglected bring on madness वात is one of the three humours of the body (वात, पित्त and कफ).

A mad man sings, dances and laughs तृष्णावन्त (1) thirsty, (2) greedy (for wealth) अकुलीना (1) not lying on the earth, (2) low-born न शक्यन्ते ग्रहीतुम्—(1) cannot be seized, (2) cannot be reconciled The चातक bird always feels thirst because it cannot drink the water on the earth, but subsists on a few drops from the cloud Sailing as it does through the sky (कौ पृथिव्या लीनो न भवति इति अकुलीन) it cannot be seized मानसे (1) in the मानस lake, (2) in the mind स्फुरन्तम् (1) moving about, (2) appearing जालिका (1) fishermen, (2) cheats जालेन चरतीति जालिक Fishermen catch fish in the मानस lake Cheats are so clever that they grasp the thought (of the prince) the moment it rises in his mind Ordinarily one's thoughts are understood by their effects यमपट्टिका—those who exhibit canvas on which are drawn the torments of Hell inflicted by Yama on sinners See मुद्राराक्षस Act I where we have a person showing यमपट अम्बरे (1) on canvas, (2) in the sky उद्गीतका who sing loudly Rogues draw paintings in the sky & e build castles in the air, represent to the king as possible what is impossible शल्यम् (1) the point of an arrow, barb, (2) pain अतिमार्गणा (1) very keen arrows, (2) importunate in their demands Read अभिषङ्गै for ०ष्वङ्गै अभिषङ्ग contact उपधाभि परीक्षितौ tested by trials of honesty 'उपधा धर्माधैर्यत्परीक्षणम्' इत्यमर The अर्थशास्त्र of कौटिल्य contains a chapter styled 'उपधाभि शौचा-शौचज्ञानममात्यानाम्' (I 6) and details four kinds of उपधा called धर्मोपधा, अधो०, कामो० and भयोपधा विक्रान्तौ valiant अभिरूपौ hand some or learned मालव पुत्रौ sons of the king of Malva, or Rajputs from Malva भुजा रिक्तौ not separable from my body like my two arms (& e I regard them as my own body) कुमार-गुप्त०—for these see Introduction भव भवितव्यम्—You two should not behave towards them on the same footing as other attendants

P 11 l 22—P 12 l 17 नचिरात् ददृशुः The principal sentence is नचिरात् राजवर्धनहर्षौ प्रतीहारेण सह प्रविशन्त अग्रतो ज्येष्ठ-कुमारगुप्त (p 12 l 9) वृद्धतस्तस्य कनीयास माधवगुप्त ददृशुः प्रविशन्तम्—this and the following adjectives in the accusative qualify कुमारगुप्त below अग्रतो ज्येष्ठम्—the eldest of the two brothers was in front, as was proper अष्टादशवर्षाणि वय यस्य अतिखर्वम् very low in stature अति बौम् who, with very heavy steps, as if steadied the earth that was unsteady on account of being transferred to numerous kings The earth has passed

through the hands of several kings and so is चञ्चल like लक्ष्मी
 ०नृपतिषु सञ्चरणेन चला C and T translate 'which trembled with
 the movements of numerous kings' This is not so striking as
 the sense given by us अनवरताभ्यस्त लङ्घन (leaping) तेन वन
 उपचय (growth or mass) यस्य पतादृश मास तेन मेदुरार् (fat) अन
 भासमानम् endowed with a pair of very thin shanks (जङ्घा) issu
 ing from the knee joints that were not prominent and that
 (therefore) appeared as if to fall down from a pair of thighs
 that were plump with hard flesh of tough growth due to leaping
 constantly practised His thighs were muscular and round,
 while the knee bones were not prominent (as they would be
 in the case of one who was not muscular) and his legs were
 thin The shanks therefore appeared to jump out of his
 rounded thighs उद्धिखिताभ्या पार्श्वभ्या (sides) प्रकाशित क्रशिमा यस्य
 तेन (with मध्येन) दुरादुरै रमसेन (with force) भ्रमित बासुकि तेन
 कषण (rubbing) तेन क्षीणेन कुमारगुप्त had a waist the smallness of
 which was laid bare by his sides that were hollowed (being
 void of fatty layers) At the time of churning the ocean for
 the 14 jewels, मन्दर became the handle and बासुकि was the rope
 See above (notes) p 42 The sides of मन्दर were scratched off by
 the violent rubbing of the rope Vāsuki and so its मध्य became
 slight स्वामि यच्छन्तम् giving room to innumerable (tokens of)
 regard received from his master Even now it is usual to
 wear on the chest medals awarded to a person for excelling in
 anything C and T render 'offered room for unbounded feel
 ings of respect for his master' This is not good The poet
 is giving the good points in the physique of कुमारगुप्त and not
 the largeness of his heart The plural सम्भावनानाम् is also
 against the latter interpretation निमृत् क्षेपे by the quiet and
 graceful movements One who swims has to move his arms
 backwards and forwards as in walking Youth is a period
 that can scarcely be crossed without pit-falls वामकरे कटक
 (वल्य) तस्य माणिक्य तस्य मरीचीना मञ्जरी तस्या जालमस्या अस्तीति ०जालिन्या
 (with ०लेख्या) समुद्रिष्यमान प्रतापानलस्य शिखापट्टव यस्या (with
 ०लेख्या) अङ्कित पीवर प्रकोष्ठः यस्य वामकर प्रकोष्ठम् whose round
 fore-arm was marked by the line of the scar of the bow-string,
 the scar that had a pencil of rays from the ruby in the brace
 let of the left hand and from which (therefore) the budlike
 flame of the fire of valour seemed to shoot forward As to the
 wearing of वलय on the left forearm, see notes above p. 15 His

forearm had a scar made by the bowstring and on the scar rays from the jewelled bracelet fell, which appeared like flames of fire आलोहिनीम् slightly red. उच्च असतट अवलम्बते इति that hung down from his high shoulder On his shoulder fell the reddish light of the jewel in his ear ornament It resembled the skin of the Ruru deer, which is worn across the chest and shoulder by a क्षत्रियब्रह्मचारिन् Hence the word अस्त्रग्रहणव्रतविधुताम् See बौधायनस्मृति I 2 14 'कृष्णरुक्मस्तजिनान्यजिनानि' For a graphic description of the equipment of a क्षत्रियब्रह्मचारिन्, see उत्तररामचरित IV 20 उद्गता कोटि यस्य स उत्कोटि केयूर तस्य पत्रभङ्गे पुत्रिका तस्या प्रतिबिम्ब गर्भे यस्य स ँगर्भे, ँगर्भे कपोल यस्य हृदये स्थिता रोहिणी यस्य ँकपोल मुख—a face on the cheeks of which there was a reflection of a female figure drawn in lines on the armlets that had projecting points His face was like the moon रोहिणी is said to be the special favourite of the moon On his cheek there was the reflection of a पुत्रिका The moon's heart thinks of रोहिणी The star रोहिणी has flashing light, as the points of the केयूर flash light For क at the end of बहुव्रीहि compounds, see above p 31 अचपला स्तिमिता च तारका (pupil) यस्य लक्ष्म्या लाम तदर्ध उत्तानितानि मुखानि येषाम् He had a downcast eye (by way of showing his humility) and therefore taught humility to lotus beds लक्ष्मी is represented as standing in an expanded lotus He, though desirous of लक्ष्मी (glory), had a downcast look and not an uplifted face like the lotuses उत्तस crest, ornament worn on the crown of the head अम्लातक is a kind of red flower स्वान्यनुराग loyalty राग means 'redness' also नम्रता (1) humility, (2) capacity to bend, flexibility कङ्कणभङ्गात् भीतानि सकलानि कार्मुकाणि तैर् अर्पिताम्—presented by all the bows that were afraid of being broken in their rings (i.e. their crests) Connect निर्दयया with भङ्ग But to connect separate words with part of a समास is rather unusual The reading of some of the MSS of B 'निर्दयाकर्षणभङ्ग' is much better, but seems to be a conscious improvement Bows have नम्रता (they bend) and transferred it to him सयतैर् confined, restrained प्रण वर्तमानम् who acted according to the status of a nobly born youth, that (status) is the seat of trust, as if it were his sweet-heart तेजस्विन् (1) brilliant, (2) high spirited आह्लादक applies to both शीलेन and शशिना He was high-spirited and had a winning disposition and therefore resembled the sun, having a moon inside it गन्धनम्—hunting, rubbing दर्शन सौभाग्येन who by

the charm of his person purchased the people at sight and sold them into the hands of joy The moment the people saw him, they gave their allegiance to him and were further delighted What one buys, one may sell to another कुमारगुप्तम्—connect with ददृशुः प्राशु tall गौर fair, white-red मन शिला (Mar मनशील) red arsenic अनुल्वण निभेन under the guise of a crest of मालती flowers, that (crest) was not very prominent This shows his विनय निर्जिगमिषता = गन्तुमिच्छता The white मालती crest resembled his great (गुरु) यश which is poetically represented to be white His यश wanted to go out (i.e. spread in the world) and therefore kissed him on the head (as मालती flower) as a father (गुरु) when leaving the house on a journey may kiss his son on the head भ्रूसङ्गतकेन by the meeting of his eyebrows विनय and यौवन were united in him for the first time after a long interval यौवन and विनय are rarely found together His eyebrows that met were as it were the first sign of this union हृदयनिहिता (1) placed in the heart (with भक्ति), (2) fixed on his chest (with दृष्टि) अच्छाच्छस्य अतिशुभ्रस्य चन्दनरसस्य अनुलेपेन शीतलम् (वक्षःस्थल, which is the object of विभ्रान्तम्) सनिहित हार एव उपधान (pillow) यस्य अनन्त श्रान्ताया tired by passing to innumerable chieftains शशि शयनम् a bed of the slabs of चन्द्रकान्त stones His chest was smeared with cool चन्दन paste and therefore resembled the चन्द्रकान्त stone, which is also white and शीतल His chest had a necklace of pearls which resembled a white pillow His chest was broad like a slab लक्ष्मी rested on his chest after being tired &c चक्षुः and the other words in the accusative up to गमन are governed by दर्शयन्तम् चक्षुः कुरङ्गकैः भीतैरुत्कोचमिव दत्त—eye which was given to him as a bribe (उत्कोच) by the terrified deer The same words are to be understood after बराहैः &c The idea is that his eye was beautiful like that of the deer, the rest to be construed similarly बोणावश bamboo like (i.e. high) nose स्कन्धपीठ broad shoulders मृगया शेषैः that remained out of those that were left after being hunt down in chase

P 12 ll 18-28 प्रविश्य बभूवतु चतुर्भिः अङ्गैः with four limbs i.e. hands and knees गाम् the earth स्निग्धा (affectionate) नरेन्द्रस्य दृष्टिं तया निर्दिष्टाम् (indicated) अस्त (cast aside) अपरं व्यापारं याम्याम् सङ्कल्प्या भविष्यन्ति your desires will give you this special distinction that the result will follow in all its fulness like the trees of Paradise. मेदिन्या दोलयमान मौलि ययोः whose head hung

on the earth : *ε* who prostrated themselves गुणपत् at the same time ताभ्याम् by कुमारगुप्त and माधवगुप्त उत्थाय—रा० and हर्ष got up The reading of A 'उत्थाय राज्यवर्धनहर्षौ प्रणेमतु तौ च पितरम्' means they (कुमारगुप्त and माधवगुप्त) got up and bowed to रा० and हर्ष and these two latter bowed to their father It is better to suppose that राज्यवर्धन and हर्ष did not allow the young men any time to bow to themselves निमेषो यान्तौ not going away from the range of the (prince's) eye, like the opening and shutting of the eye निमेष and उन्मेष are always present in the eye The two princes always stood before हर्ष and राज्यवर्धन उच्छ्वास (exhalation) and निश्वास (inhalation) are also अभिमुख (done through the mouth) मुजाविव पार्श्ववर्तिनौ our hands are constantly at our side

P 12 l 29—P 13 l 24 अथ राज्यश्री जानातीति विदग्धासु (applies to both सखीषु and कलासु)—clever, fine कलासु—The कामसूत्र of वात्स्यायन (I 3) enumerates the 64 arts such as गीत, वाद्य, नृत्य, आलेख्य &c उपचीयमान परिचय यस्या whose familiarity (with सखीस and कलास) was on the increase शरा भुवि as arrows on the target बाह्य स्थितेन occupying the outer court स्व गताम् that came (*ε* occurred to him) in its own context The man was thinking on some topic or story and in connection with it he remembered a verse which he sang loudly आर्या—'यस्या प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सः॥१॥' Verse 5 The sentence is विवर्धमाना सुता पितर उद्वेगमहावर्ते पातयति सरित् तटमिव—a growing daughter casts her father in the whirlpool of gloom, as a rising river casts its bank in a whirl pool उद्वेग महावर्त इव (with सुता), उद्वेगसदृश महावर्त (with सरित्) पयोधराणा (मेघाना) उन्नमन तस्य काले at the time of the impending clouds, पयोधरयो स्तनयो उन्नमन (elevation) तस्य काले अनुवर्षम्—(वर्षे वर्षे इति अव्ययीभाव) each year (with सुता) वर्षमनु after rainfall अनु as a कर्मप्रवचनीय governs वर्ष in the accusative Or we may also take अनुवर्षम् in the sense of 'at each rainy season' It should be noted that the verse fits in with the topic of the youth of राज्यश्री and the seeking of her hand by various kings उत्सारित परिजन येन गुणवत्ता possession of good qualities चिन्ता—anxiety (as to finding a proper husband for her) never left his heart, just as her गुणवत्ता never left him (*ε* he was always dwelling upon her good qualities) The reading गुणवृत्तेव makes no sense C and T say in the appendix that गुणवृत्ता is an easier reading We fail to see how They render गुणवृत्ता as 'as if be-

come an attribute' and therefore take it as an adjective of चिन्ता. इन्धनीभवन्ति become the fuel (of the fire of torment) अस्या पयो धरोन्नति (पयोधरयो स्तनयो उन्नति) मे हृदयमन्धकारयति पयोधराणा मेघाना उन्नति दिक्समन्धकारयति केना रिय this rule of conduct (regarded as) right, by whomsoever it may have been made, is not approved of by me धर्म्या—धर्मादनपेता—according to 'धर्मपथर्थ—न्यायादनपेते' पा 4 4 92 अङ्गलालितानि fondled on our knees अकाण्ड एव नीयन्ते are taken away by strangers (असंस्तुत) who come all of a sudden एतानि ससारस्य these indeed are the branded spots of this worldly existence : e these are the most painful of the events of this ससार सर्वाभिभाविनी overwhelming all अपत्य सन्त good men are grieved at the birth of a daughter though both (son and daughter) are equally (their) offspring जमकाल साधव good men offer water by their tears to their daughters even at the time of their birth Emphasis is laid on the word जन्मकाले, because water is offered to the dead Good men shed tears when a daughter is born अकृत दाराणा परिग्रह (acceptance) वै परिहृता (avoided) गृहे वसति वै अरण्यानि is the object of अधिश्चेरते. The roots शो, स्या, and आस्, when preceded by अधि, govern the accusative of the abode (आधार) 'अधिशीद्—स्यासा कर्म' पा 1 4 46 यथा हृदयम् the more do the envoys of the suitors come in, the more does wretched anxiety enter deep into my heart, like a woman abashed लज्जमानेव—a woman that feels abashed will run inside the house गृहगतैः गृहस्थै लोकवृत्तय — the ways of the world बरगुणेषु qualities in a bridegroom (or 'excellent qualities') अभि धीमन्त the wise follow (e pay great regard to) noble birth alone Mark the verse 'कन्या वरवते रूप माता वित्त पिता श्रुतम् । बान्धवा कुलमिच्छन्ति मृष्टान्न-मितरे जना ॥' quoted by commentators on कुमारसम्भव V 72 भर स्थित standing at the head of all kings धरणीधराणा= पर्वतानाम् माहेश्वर पादन्यास the foot print of माहेश्वर (शिव) शिव is said to reside on the top (मूर्धन्) of the कैलास mountain माहेश्वर with मौखरिवश would mean 'that was devoted to माहेश्वर (e शिव)' मौखरिवश—for the Maukharis, see Introduction From the inscriptions it appears that the correct form is either मौखरि or मौखर The reading of A 'मौखरीवश' is therefore bad Bāna in his introduction to the कादम्बरी has 'नमामि भवोश्चरणाम्बुजद्वय सन्नेखरै-मौखरिभि कृतार्चनम्'. ग्रह गत. as if he were the sun (ग्रहपति) come to the earth पितु गुणै not inferior to his father in his virtues एनाम्—refers to राज्यश्री दुहितुल्लेहेन कातरतर हृदय यस्या

संवर्धन गिन्य useful only in nursing them (and not in determining such delicate questions as their disposal in marriage) चात्री-निर्विशेषा not different from (i e no better than) their nurses प्रदाने पितर in bestowing them (in marriage) their fathers are the (sole) authority कृपया कृत विशेष यस्मिन्—the difference being made by pity कृपा स्नेह—यशोमती gives expression to the general feeling of Indian mothers that they love their daughters more than their sons and assigns the reason for this The position of the daughter in society excites the pity of the mother more than that of the sons Read आर्तिता for आर्तिता यथा जानाति my lord knows how to act so that she (राज्यश्री) will not become a lifelong (source of) anxiety to us The reading of A 'यथा यावज्जीवमावयोर्आर्तिता' is not good The meaning then would be 'my lord knows how lifelong anxiety would be caused to us' C reads 'आवयोर्नाशिता प्रतिपद्यते', which yields the same sense as the text (न + आशिताम्)

P 13 l 25—P 14 l 32 राजा तु ~ कुलम् प्रति governs the accusative according to the वार्तिक 'अभित परित समयानिकषाहा-प्रतियोगेऽपि' on 'उपान्वध्याइवस' I 4 48 विदित अर्थ याभ्याम् जाता मुद (delight) यस्य—qualifies तस्मिन्, which refers to प्रधानदूतपुरुष The principal sentence is जातमुदि गते तस्मिन् आसन्नेषु विवाहदिवसेषु लोकम् आसीत् राजकुलम् The author now gives a graphic description of the preparations of a marriage in a royal family उद्दाम दीयमानानि ताम्बूलपटवासकुसुमानि तै प्रसाधित सर्वलोक यस्मिन् all the people in which were decked by the betel, fragrant powders and flowers that were being given with an unrestrained hand सकलदेशेभ्य आदिश्यमानं शिल्पिना सार्धस्य (समूहस्य) आगमन यस्मिन् Skilled artisans were invited from all countries अवनिपालपुरुषै (king's officers) गृहीत समग्रै ग्रामीणै (villagers) आनीयमानाना उपकरणाना (useful materials) सम्भार (collection) यस्मिन् ग्रामे भव ग्रामीण राजदौवारिकै उपनीयमानानि अनेकनृपाणा उपायनानि यस्मिन् where the presents sent by numerous chiefs were brought (to the royal presence) by the doorkeepers of the king (प्रभाकरवर्धन) दौवारिक — द्वारे नियुक्त according to 'तत्र नियुक्त' पा 4 4 69 उपनिमज्जिता (invited) आगता बन्धुवर्गा तेषा सवर्गेण (attracting, winning) तस्मिन् व्यग्रा राजबल्लभा यस्मिन् लब्ध मधु (wine) तस्य मदेन प्रचुम्बः (wild) चर्मकारा तेषा करपुटै उद्धालिता (shaken, moved) क्रोणा (drumsticks) तै ण्डु (sharp) विषट्ण (striking) तेन रणन्तः मङ्गलपटहा यस्मिन् Leather workers had been summoned to make drums and were plied with wine In their intoxication they struck the drums

lustily पिष्टपञ्चागुलेन मण्ड्यमानानि उल्लखलमुसलशिलाशुपकरणानि यस्मिन् in which such utensils as mortar, pestle and grinding stones were decked with five finger prints of powder (of turmeric probably) The five fingers were dipped in turmeric mixed with water and the mortar &c were smeared with the finger-marks by way of मङ्गल In the 2nd उच्छ्वास we read 'पिष्टपञ्चाङ्गुलपाण्डुर मुखनिहितनवचूतपल्लव पूर्णकलशमुदीक्षमाण प्रीतिकूटान्निरगात्' on which the Com says 'पिष्टपञ्चाङ्गुलमाजकोक्ताभि पचभिरङ्गुलिभिर्मङ्गल्याय दीयते' Even now the pestle and grinding stones are so marked अशेषेभ्य आशामुखेभ्य. आविर्भूता चारणाना (bards) परम्परा तया आपूर्यमाणा प्रकोष्ठा (quadrangles) यस्मिन् प्रतिष्ठाप्यमान इन्द्राणीदैवत यस्मिन् where images of इन्द्राणी (wife of इन्द्र) were being set up A reads 'प्रकोष्ठप्रतिष्ठाप्यं', which would mean that 'images of इन्द्राणी were being set up in quadrangles' The works on marriage ritual lay down that शची should be worshipped "विवाहे शचीपूजन नारदीयसंहितायाम् 'सम्पूज्य प्रार्थयित्वा ता शचीदेवी गुणाश्रयाम्' इति । तथा च प्रयोगरत्नाकरे । ततो दाता पात्रस्थसिततण्डुलपुञ्जे शचीमावाह्य षोडशोपचारै पूजयेत्ता च कन्यैव प्रार्थयेत् 'देवेन्द्राणि नमस्तुभ्य देवेन्द्र प्रियभामिनि । विवाह माग्यमारोग्य पुत्रलाभ च देहि मे ।'" quoted from Mr Nardurgikar's notes on रघु० VII 3 The धर्मसिन्धु says 'अन्योन्या-लिङ्गितगौरीहरयो प्रतिमा सुवर्णरौप्यादिनिर्मिता कालायनीमहालक्ष्मीशचीभि सह पूजयेत्' सूत्रधारै (carpenters) आदीयमान विवाहवेद्या सूत्रपात यस्मिन् where carpenters began to measure with their measuring line the marriage altar सित सत्कृतै —the carpenters were honoured for their trouble by presents of white flowers, unguents and clothes उत्कूर्चक (उद्गत कूर्चक यस्मिन्) कर येषाम्—whose hands had brushes held up (in whitewashing) मुधाया (chunam) कर्पर (pail) स्कन्धे येषाम् अधि रूढै mounted on ladders ध्वै = पुरुषै धवलीक्रियमाण प्रासादस्य प्रतोलीप्राकारशिखर यस्मिन् where the top of the palace wall (प्राकार) on the street (प्रतोली) was being whitened आदौ क्षुण्ण पश्चात् क्षाल्यमान कुसुम्भक तस्य सम्भार तस्य अम्म — सुवपूरेण रज्यमाना जनपादपल्लवा यस्मिन् where the feet of the people were coloured by the flood of the torrents of water from the heap (सम्भार) of safflower that was powdered (क्षुण्ण) and then washed निरूप्यमाणा यौतकयोग्या मातङ्गा (गजा) तुरङ्गाश्च ते तरङ्गित अङ्गन यस्मिन् where the courtyard was surging with horses and elephants that were being examined as suitable bridal gifts यौतक (n) is a kind of स्त्रीधन यौतक means the gifts that are given to a woman at the time of marriage when she is seated with her husband 'यौतक विवाहादिकाले पत्या सहैकासने प्राप्त युतयोयौ-तकमिति निघण्टूक्तेरिति मदन' व्यवहारमयूख गणने अभियुक्त (engaged in)

गणकानां गण तेन गृह्यमाणा लघुगुणा यत्र For लघु see notes p 24 A marriage was to be performed only when certain signs of the Zodiac were on the horizon and when there were no evil aspects of the planets For example, the धर्मसिन्धु says 'त्रिषष्टाष्टवर्कस्त्रिजलधनगोञ्ज क्षितिमुतस्त्रिषष्टस्यौ ज्ञेयौ व्ययनिधिनवस्यौ भृगुमुत । द्वितीयाब्धीषड्वाभ्रतनुषु रिपुच्यष्टसु शनिस्तम केतुश्चाये भवति सुखहेतुश्च सकल ॥' This verse gives the evil aspects of the planets with the लघु गन्धोदकवाहिमकरमुखा (crocodile—shaped) प्रणाल्य (conductors Marathi घन्डळ) तामि पूर्यमाण क्रीडावापीसमूह यस्मिन् हेमकाराणा (goldsmiths) चक्र (समूह) तेन प्रक्रान्त (carried on) हाटकस्य (सुवर्णस्य) घटन (shaping, hammering) तस्य टाङ्कार तेन बाचालिता अलिन्दका यत्र अलिन्दक a terrace before an outer door उत्थापिता (constructed) अमिनवा भित्ति तस्या पात्यमाना बहला वातुका तस्या कण्टकानां आलेप तेन आकुल आलेपकलोक (plasterers) यस्मिन् Read कण्टका० for कण्टका० चतुराणा चित्रकराणा चक्रवाल (समूह) तेन लिख्यमानानि माङ्गल्यानि आलेख्यानि यत्र लेख्य .वृक्षकम् where groups of clay—workers were engaged in making clay figures of fishes, tortoises, crocodiles, cocoanuts, plantain and betel trees क्षितिपालैश्च—connect this with प्रारब्धविविधव्यापारम् four lines below स्वयं कश्ये who girt up their own loins : e who personally engaged in physical labour स्वामिना (प्रभाकरवर्धनेन) अर्पितानि (assigned) कर्माणि तेषा शोभा तस्या सम्पादने आकुलै सिन्दू मसृणयद्भि who rendered glossy the pavements besmeared with red lead विनिहिता सरसा आतर्पणहस्ता येषु on which were placed sticky hand-marks of pigment for white washing 'आतर्पण प्रीणने स्यान्मङ्गलालेपनेऽपि च' मेदिनी. विन्य उत्तमयद्भि who raised the pillars of the marriage (उद्गाह) platforms, the tops of which were marked with tender mango and Asoka leaves, and which (pillars) were red with the Alaktaka dye placed on them 'वितर्दिस्तु वेदिका, इत्यमर' Even now mango leaves are hung up from pillars &c as auspicious प्रविष्टाभि—thus and the following instrumentals qualify ०सीमन्तिनीभि below आ सूर्योदयात् from early morn The wives of chieftains were in the palace from the early morn engaged in various occupations C and T translate 'from the furthest orient,' which seems far—fetched सुवेशाभि finely dressed वधू गायन्तीभि singing auspicious (songs) pleasing to the ear (श्रुति) and containing in them mention of the families of the bride and bridegroom बद्ध चित्रयन्तीभि dying neck-strings with their fingers that were smeared (आदिग्ध) with various paints (वर्णक). चित्र मण्डयन्तीभि. who, being clever

in painting and drawing figures, decorated polished jars and groups of raw (शीतल) clayware शालाजिर means a शराब according to हेमचन्द्र र and ल are often interchanged in words. अभिन्न रजयन्तीभि who reddened the threads of cotton that had not been taken out from its pod and the collections of woollen threads for making a marriage bracelet Cotton is contained in pods They took such cotton as had not yet been taken out of the pod, spun it into thread, which thread they dyed red Such thread dyed red is even now required in marriage ceremonies The Com says 'अभिन्नपुटो वशादिमश्रुत्कोण पटलाकृतिर्जालकै क्रियते । तच्छिद्रान्तरपूरणाय कर्पासतूलपल्लवा रज्यन्ते' What this means is not quite clear It seems to mean—a square box of bamboo &c is prepared, the interstices of which are filled in with dyed cotton thread C and T following the Com translate 'stained skeins of cotton thread for bamboo baskets' The cotton and शालमलि both yield wool and hence the words कर्पासतूल are employed बलाशनाद्यनेन धनीकृतं कुङ्कुमकल्क (saffron paste) तेन मिश्रिताम् On बलाशना°, the Com says 'बलाशना पुष्पाख्यौषधि । तत्पक्व घृत रक्षार्थं क्रियते' अङ्गराग cosmetic लावण्य कल्पयन्तीभि who were preparing unguents for the face that produced special beauty कक़ोलम् (Marathi ककोळ) is a kind of fragrant berry जातीफलम् nutmeg स्फुरन्ति स्फीतानि (abundant) स्फाटिकपूरशकलानि तै खचित अन्तराल यासाम् बहु बध्यमानै—this and the following instrumentals qualify वासोभि (in 1 27) बहुविधाना भक्तीना निर्माणे निपुणा पुराणा (old) पौरपुरन्ध्रिय (city matrons) ताभि बध्यमानानि तै भक्ति means 'texture, decoration' बध्यमानै बद्धैश्च many garments were in course of weaving and many were already woven Those that were woven were dyed by रजकः आचारे चतुरा अन्त पुरजरत्य ताभि जनिता पूजा तथा राजमाना रजका (washermen) तै रज्यमानै The old women honoured the washermen who thereupon beamed with self-complacency उभय शोष्यमाणै that were waved to and fro by servants holding them by the two ends and were dried in shade Those that were dyed were being dried कुटिल क्रम यस्य तत् कुटिलक्रम रूप तेन क्रियमाण पल्लवाना परभाग येषु 'परभाग गुणो लक्ष्मै' क्षीरस्वामी Compare for परभाग, कादम्बरी उत्तरभाग (p 267 of P) 'उपहितकान्तिपतिपरभागा लक्ष्मच्छायेव चन्द्रमस' (रमश्रुराजिलेखा). What the author means is not quite clear The meaning seems to be—on the dyed and dried cloth, some paintings of the leaves of various trees were being drawn The paintings had very great beauty (परभाग) The paintings were being drawn

on the inside of the cloth and hence they were done in the reverse order of nature (कुटिलक्रम), so that the outside (that would be visible to others) would show the beautiful पल्लव in their natural form C and T translate 'some, now dry, were having all the charm of sprays reproduced in their twisted shapes' This is obscure अपरै—अपरै some—others आरम्भ कुक्कुमपङ्कत्वासकानां छुरण येषु in which the spotting with saffron paste had commenced : e some of the textures were being marked with spots of saffron paste स्थासक perfuming the body with unguents 'स्नान चर्चा तु चाचिक्य स्थासकोऽथ प्रबोधनम्' इत्यमर उल्लुङ्गा भुजिष्या परिचारिका ताभि भज्यमानानि भङ्गुराणि उत्तरीयाणि येषु the fragile upper garments among which were torn by the maids that had lifted up their arms The idea is not quite clear The meaning seems to be —The maids raised their hands to gather together the textures as they became ready In doing so they tore away their own fragile upper garments क्षौमेश्च नेत्रैश्च—these words indicate the material of which the garments were made क्षौमे made of flax, linen क्षुमाया विकार क्षौमम् बादरै made of cotton बदराया बदराफलस्य वा विकार बादरम् 'कर्पासी बदरेति च' इति, 'वाल्क क्षौमादि फाल तु कार्पास बादर च तत' इति च अमर दुकूलै —The अमरकोश treats क्षौम and दुकूल as synonyms C and T translate दुकूल as 'bark silk' लालातन्तुजै lit 'made of the threads of saliva' : e made of spider's thread This is other wise called पत्रोर्णम् on which क्षीरस्वामी remarks 'लकुचवदादिपत्रेषु कुमि लालोर्णाकृत पत्रोर्णम्' अशुक is used in the sense of 'वस्त्र' in general It must here mean a वस्त्र made from a particular material C and T translate 'muslin' नेत्रैश्च—silk garments The अमरकोश gives it as a synonym of अशुक 'स्याज्जटाशुकयोर्नेत्रम्' निर्मोकनिभै resembling the slough of serpents अकठोरा रम्भा तस्या गर्भवत् कोमलै as delicate (or fine) as the inside of a plantain plant not fully developed C and T translate 'soft as the unripe plantain's fruit' This is not correct रम्भा means the plant and not its fruit No one in India need be told how fine and delicate the *inside* of the plantain *plant* is The *inside* of the *fruit*, however unripe, is not soft निश्वासहार्यै The clothes were so fine and light that even the breath of a person made them move on the body of the wearer स्पर्शानुमेयै—the garments were of such fine texture that they were not visible to the eye, but were only determined to be on the body by touch. इन्द्रा-शुषसहस्रै—the garments being variously tinted presented the

hues of the rainbow स्रष्टादितम् qualifies राजकुलम् उज्ज्वला निचो-
लका तै अवगुण्ठ्यमानानि इसकुलानि ये (adj of शयनीयै)—by the
brilliant coverlets of which (beds) the swarms of Hamsas
were veiled (१ e were cast into the shade) इसस are white
'हसास्तु श्वेतगरुत' इत्यमर 'निचोल प्रच्छदपट' इत्यमर शयनीयै, कञ्चुकै,
सहस्रै and other nouns in the instrumental are to be connect-
ed with उज्ज्वल and the following adjectives तारा कञ्चुकै with
bodices that were added to (१ e overlaid) with brilliant
pearls अने सहस्रे with thousands of pieces of fine cloth rent
asunder for various uses अभि तानै with canopies of cloth
that were glowing with fine silk garments freshly dyed
अभिनव राग येषाम् तानि रागाणि अत एव कोमलानि दुकूलानि तै राजमानै .
स्तवरकनिवहेन निरन्तर छाद्यमानानि समस्तानि पटलानि येषाम् स्तवरक
मण्डपै with pandals all the thatches (पटल) of which were
covered with masses of clothes The word स्तवरक is unusual
उच्चित्रा (having paintings prominent on them) नेत्रपटा (fine
silk cloth) तै वेष्टयमानै औत्सुक्य ददातीति ऽदम् causing eagerness or
excitement

P 15 ll 1-16 देवी तु राजकुलम् हृदयेन भर्तारि—connect
each instrumental with the following locative The principal
sentence is देवी यशोमती एका अपि बहुधा विभक्ता इव अभवत्—she, though
one, seemed to be divided in manifold ways हृदयेन जामातरि—
her heart was with her husband, her curiosity was with the
bridegroom These clauses explain how she was विभक्ता She
was curious to know what the bridegroom looked like उपचार
respectful behaviour, courtesy शरीरेण सञ्चरणे her body was
engaged in moving about चक्षुषा वेक्षणेषु her eye was occupied
in seeing things done and left undone उपर्युपरि now and then,
again and again विसर्जिताभि (despatched) उष्ट्रवामीभि (camels and
mares) जनित जामातु जोष (pleasure) येन एव च—The principal
sentence is एव च तस्मिन्निविधवामये इव भवति राजकुले आजगाम विवाहदिवस
अवि राजकुले—In marriage ceremonies only those women whose
husbands are living take any prominent part चारण २ दिङ्मुखेषु—
So many minstrels had come there that it seemed that the
quarters contained nothing else but them Explain the follow-
ing clauses similarly भूषण जने—Even the domestics were
loaded with so many ornaments that they seemed to be nothing
but ornaments सगं creation, world Read निर्दृष्टि for निर्दृष्टि .
लक्ष्मी महोत्सवे when the festival seemed to grow as if it were
made of Lakshmi, १ e everything in the festival was so gorge-

ous and splendid निधाने (treasure)—connect this and the following locatives with वर्तमाने below यौवने प्रीते it seemed as if there was a youth of prosperity and as if there was a new regime of pleasure (प्रीति) यौवराज्यम्—from युवराज—the heir-apparent The installation of an heir apparent is a very important function, as will appear from the रामायण गण्यमान—one counts with the aid of one's fingers आलो ध्वजै—the unfurled banners seemed to be looking out for the arrival (of the marriage day), as a person stretches his neck and tries to descry a person coming from a distance प्रत्यु शब्दकै the echoes of the drums beaten in the palace spread far and wide The echoes went so far, the poet fancies, to receive the coming विवाहदिवस मौहूर्तिकै—मुहूर्त वेद मौहूर्तिक (astrologer) समुत्सारित निखिल अनिबद्धलोक यस्मात् अनिबद्ध—unconnected i.e. strangers विविक्तम् lonely

P 15 ll 16-25 अथ प्राहिणोत् शोभन आकार यस्य स स्वाकार तम् त—object of पप्रच्छ दर्शित आदर येन कञ्चित्—this is a particle indicating 'I hope' यथाज्ञापयसि—servants were to use the verb अज्ञापय with reference to whatever the king said or asked आगत ज्ञात्वा knowing him to have come to intimate the arrival of the bridegroom यामे=प्रहरे विवाह दोष (so act) that there will be no defect due to the passing away of the hour fixed for marriage The reading of B is better, but seems to be an emendation purposely made प्रतीप प्राहिणोत् sent him back

P 15 l 26—P 16 l 14 अथ ग्रहवर्मा The principal sentence is अथ समवसिते वासरे आजगाम (p 15 l 33) ग्रहवर्मा सकल वासरे—कमलस fade in the evening The bride's face glowed with expectation of the hour of marriage The poet fancies that the glory of the fading कमलस was transferred to the beaming face of the bride समवसित ended (past p p of सो with सम् and अव) विवाह सवितरि when the sun looked radiant like the tender feet of the Glory of the bridal day The sun looks red when setting The feet of handsome young ladies are red, चध्वरयो अनुराग तेन लघूकृत प्रेम तेन लज्जितेषु विषट्मानेषु separating The ruddy goose becomes separate from its mate at the close of day and is a type of abiding love See notes p 10 This separation is fancied to be due to the shame felt at the fact that the चक्रवाक pairs were eclipsed in love by the bride and brideg-

room सौभाग्य रागे when the radiance of the evening looking as delicate as a red silken garment flashed in the sky as if it were the banner of marital felicity A banner also waves in the sky and may be of red silk रक्ताशुकस्य इव सुकुमार वपु यस्य, रक्ताशुकेन &c कपोत तिमिरे when darkness variegated like the pigeon's throat began to obscure the faces of the quarters as if it were the dust (raised) by the arrival of the bridegroom's procession Both तिमिर and dust are dark and obscure the face कपोत कर्बुरे should be construed with तिमिर and *not* with सन्ध्यारागे, as C and T do कर्बुर according to अमरसिंह is a synonym of कल्माष, शबल &c, 'चित्र किमीरकल्माषशबलैताश्च कर्बुरे'. कर्बुर means 'dark white' and *not* 'yellow' See उत्तरराम VI 4 'अवदग्धकर्बुरितकेतुचामरै &c' लग्न सज्जे ready to effect the लग्न (the auspicious aspect of the heavenly bodies) This applies to both the stars and the astrologers उज्जिहान *pr p* of हा 3 A with उद् going up, rising ज्योतिर्गणे (1) galaxy of luminaries, (2) astrologers A person who is सज्ज gets up वर्धमाना धवला छाया यस्य The round disc of the moon resembles a round मङ्गलकलश वर्धमानेन शरावेण धवला छाया यस्य (with कलशे) वर्धमान —म् saucer, a lid Earthen pots marked with white lines are even now required in marriage ceremonies The Com remarks 'वर्धमान शराव तद्धि मङ्गोल्लिप्त विवाहे क्रियते रक्षाचार' वधूवदनलावण्यमेव ज्योत्स्ना तया परिपीत तम यत्र (adj of दाष) वृथो वनेषु when the beds of night lotuses with their faces raised up (i.e. with expanding buds) as if laughed at the moon saying 'you have risen to no purpose' The splendour of the moonlike face of the bride dispelled all the gloom of evening As the gloom was dispelled by the beauty of the bride's face, the moon that rose in the sky had nothing left to dispel The expanding of the buds of कुमुद is fancied to be the raising of faces by them A person in ridiculing another also makes grimaces towards him उल्लासित चामरै (adj of पादातै) that waved many flashing red chowries उल्लासितानि स्फाराणि स्फुरितानि अरुणचामराणि यै उल्लिख्य (राग अग्रपल्लव इव) रागाग्रपल्लव येषाम् (with मनोरथै), उल्लिख्य रागसदृश अग्रपल्लव येषाम् (with पादातै) पुष्पे श्रावमानै is common to both मनोरथै and पादातै The idea is — footmen waving red chowries ran before the bridegroom The leaf like red ends of the chowries were raised up The desire of the bridegroom also ran before him Desire had shooting from it passion (राग). Connect पादातै and वृन्दै. with आपूरित-दिग्भाग (ग्रहवर्मा) उल्लर्णा कटकहया तेषा प्रतिहेषितै दीयमान स्वागत योग्य-

The idea is —ग्रहवर्मा had with him troops of horses that neighed
 The horses in the capital of प्रभाकरवर्धन neighed in response
 This is represented as welcome offered to the horses of the son
 in-law by the horses in the capital चलानि कर्णचामराणि येषाम्
 चामीकर (सुवर्ण) तन्मयानि सर्वोपकरणानि येषाम् all whose trappings
 were made of gold वर्णकलम्बिनाम्—C and T translate 'with gay
 housings' वर्णक painted cloth करिणा न्वकारम् with troops
 (घटा) of elephants, he (ग्रहवर्मा) as if made again darkness that
 was dissolved by the rise of the moon Elephants are dark
 नक्षत्रमालया मण्डित मुख यस्या (with करिणी and दिशम्) ग्रहवर्मा rode
 a female elephant whose head was decked with a necklace of
 27 pearls 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकै' इत्यमर निशा रूढ
 as the moon had risen in the eastern quarter पुरन्दर (इन्द्र) is
 the lord of the east, which also is decked with a line of stars
 (नक्षत्रमाला) See above p 25 प्रकटित विविधविहगाना विरुत यै (with
 ०चारणै and उपवनै) ताळा चारणै क्रियमाणकोलाहल the bards
 that danced to a particular time went before him and caused
 an uproar बाल —ग्रहवर्मा was young In वसन्त also the उपवनस
 resound with the chirping of various birds गन्ध लोकम् with
 the light of an array (चक्रवालै) of lamps, accompanied with the
 fragrance of perfumed oil poured on them (lamps), he render-
 ed the whole world yellow, as if with a cloud of fragrant dust
 of saffron उत्फुल्लाना मल्लिकाना (jasmine) मुण्डमाला (wreath) तस्या
 मध्य अध्यासित कुसुमशेखर यस्मिन् (with शिरसा) On his head he
 wore a wreath of jasmine, in the midst of which was a bunch
 of flowers हसन्निव प्रदोषम् he as if laughed at the moon lit even-
 ing with its moon surrounded by a halo सपरिवेश क्षपाकर यस्मिन्
 The शेखर looked like the moon and the white wreath like
 halo आत्मरूपेण निर्जित (vanquished) मकरकेतु (मदन) तस्य करात्
 अपहृतेन विरचित वैकक्ष्यविलास-यस्य वैकक्ष्यम् a garland worn over
 the left shoulder and under the right arm (like यज्ञोपवीत), hence
 a mantle ग्रहवर्मा wore as an ornament a string of flowers on the
 left shoulder and under the other arm He was more hand-
 some than मदन The bow of Cupid is flowery A bow is
 also worn on the shoulder By vanquishing मदन, ग्रहवर्मा took
 from his hand his flowery bow and wore it as a वैकक्ष्यक The
 word कर suggests another meaning One who is conquered has
 to offer tribute कुसुमसौरभगर्वेण भ्रान्त अमरकुल तस्य कल प्रलाप तेन
 सुभग (applies to both ग्रहवर्मा and चारिजात) As he had a garland
 of flowers bees hovered round him, they must have done so

round पारिजात पारिजात is one of the five trees of Paradise and was one of the 14 jewels churned out of the ocean जात श्रिया सह—ग्रहवर्मा had royal splendour from birth, पारिजात was produced (from the ocean) along with लक्ष्मी पुन मेदिनीम्—पारिजात was taken to Heaven when churned out and hence the words पुन &c नव हृदय—His heart was drawn by the curiosity to see the bride's face One whose हृदय (i.e. the upper part of the body) is drawn forward may fall on his face प्रत्यासन्न (near) लग्न यस्य 'राशीनामुदयो लग्नम्' इत्यमर

P 16 ll 15-28 राजा तु प्रविवेश द्वारस्य समीपे उपद्वारम् (अव्ययीभाव) माधव = वैशाख (वसन्त) यथाक्रमम्—ग्रहवर्मा embraced राज्यवर्धन first as the elder of the two नृपते प्रणयी a favourite of the king तात is often used as a term of address applied affectionately to any person, usually by a friend to a friend or by elderly persons to youngsters राज्यश्रिया—(1) by राज्यश्री, (2) by royal glory वटितौ goes with मुखरवशौ It was राज्यश्री who being married to ग्रहवर्मा brought about an alliance of the families of पुष्पभूति and मुखर तेजोमयौ—applies to both सोम० and पुष्प० सकलजगता गीयमान बुधकर्णयो आनन्दकारी गुणगण ययो—(1) whose many qualities, gratifying the ears of wise men, are sung by the whole world (with पुष्प०), (2) in which the many gratifying virtues of Mercury (बुध) and Karna are sung by the whole world (with सोम०). There is a further pun on the word गुण which also means 'threads, fibres' and वज्र (bamboo) बुध was the son of the moon and कर्ण was the son of कुन्ती from the sun सोम seduced तारा wife of बृहस्पति and did not give her back Brahmā returned Tārā to बृहस्पति तारा was pregnant and at the command of बृ० discharged the गर्भं upon reeds Both इन्दु and गुरु wanted the son The gods asked तारा whose son he was, but she spoke nothing through shame The new born got angry, but ब्रह्मा intervened and drew from तारा the admission that he was the son of सोम, who said 'साधु साधु वत्स प्राज्ञोऽसीति बुध इति नाम चक्रे' See विष्णु० IV 6 The birth of कर्ण from कुन्ती when she was a maiden is well known आदिपर्व 64 140 'सूर्याच्च कुन्तिकन्याया जज्ञे कर्णो महाबल । सहज कवच विभ्रत्कुण्डलोद्धोतितानन ॥' (Kumbha ed) प्रथमेव देवस्य—the qualities of ग्रहवर्मा had already made a great impression on the heart of प्रभाकरवर्धन The कौस्तुभ, one of the fourteen jewels churned from the ocean, is worn on his chest (हृदय) by Vishnu 'कौस्तुभाख्यमभूद्रत्न पद्मरागो महोदधे । तस्मिन्हरि स्थिता चक्रे वक्षोऽलङ्करणे मणौ ॥' भागवत VIII The word is derived as 'कु मुव स्तुभाति

व्याप्नोति इति कुस्तुभ समुद्र तत्र भव' इदानीम्—now *i e* as a bride groom परमेश्वरेण = (1) शिवेन, (2) प्रभाकरवर्धनेन Emperors had the titles परमेश्वर, महाराजाधिराज See Introduction S'iva has the moon on his head A bridegroom is to be honoured by the father-in-law समा वेला the auspicious time (fixed for the marriage ceremony) approaches कौतुकगृहम्—the house where the marriage thread (कौतुक) is placed on the wrist of the bride groom before the actual marriage ceremonies Compare रघु० 8 1 'अथ तस्य विवाहकौतुक ललित विभ्रत एव' पतितानि—the eyes of women fell on him The blue eyes resemble expanded blue lotuses लङ्घयन् traversing, jumping over (the lotuses in the form of eyes)

P 16 l 29—P 17 l 9 अथ तत्र पश्यत् The principal sentence is अथ तत्र वधूमपश्यत् कति परिवाराम्—this and the following accusatives qualify वधूम् कति वाराम् who was attended by several relatives (आप्त), dear friends and her own people (*i e* servants), mostly women अरुण अशुक तेन अवगुण्ठित मुख यस्या—whose face was veiled by a red silken cloth The radiance of her face made the lamps pale before her The radiant glow of morn also makes the lamps appear dim अरुण अशुकमिव तेन अवगुण्ठित मुख यस्या (प्रभातसन्ध्या)—the beginning of which is covered by Aruna that resembles a red silken garment Or we may dissolve अरुणस्य अशुका किरणा &c अति . गूढाम् The idea is that she was not a grown-up woman, but was almost a girl A delicate substance if closely pressed may break यौवन is fancied as afraid of hurting her by too close an embrace, as she was so delicate साध्वसेन (भयेन) निरुध्यमान (restrained) हृदयदेश . तस्मात् दु खेन मुक्तै—The sudden events of her marriage caused her heart to flutter and therefore she heaved sighs by way of relieving the pressure निभृतायतै secret and long She tried to keep her emotion to herself One who sorrows over anything heaves deep sighs The sighs which she heaved for relief are fancied to be due to her lamenting her maidenhood that was leaving her अत्युत्कम्पिनी धार्यमाणाम्—her heart was in a whirl of emotions, but she was kept motionless by bashfulness, as if through fear of her falling down One who is trembling (in body) has to be supported (धार्यमाण) for fear of a fall हस्तम् and शशिनम् are to be connected with अवलोकयन्तीम् (she was looking at her hand vacantly being absorbed in deep thought) ताम . पक्ष which was the rival of a red lotus *i e* her hand was red

आसन्न ग्रहण यस्य the grasping of which (in marriage) was near
 ताम पक्ष्म (the moon) who is the enemy of red lotuses आसन्न
 ग्रहण यस्य whose seizure (by Rāhu i.e. eclipse) was near रोहिणी
 the favourite wife of the moon out of the 27 नक्षत्रस्य मय सान्
 —applies to both रोहिणी and वधू रोहिणी would tremble at the
 approaching eclipse of her lord चन्दनेन धवला तनुलता यस्या
 ज्योत्स्नादानेन सञ्चित लावण्य यस्य loveliness of which is accumulated
 by the gift of moonlight कुमुदस्य thrive in moonlight The in
 side of the कुमुदिनी would be white कुसुमं हारिणीम्—the (वधू)
 was spreading about the perfume of flowers वसन्तः is the
 season of flowers निश्वासापरिमलेन आकृष्ट मधुकरकुलं यया Her
 fragrant breath drew round her a swarm of bees मलयमारुतः
 the breezes from the Malaya Mountain are charged with
 the perfume of sandal कृत-सरणाम् (1) who did what Love
 dictated (with वधूम्), (2) who was followed by Cupid
 i.e. मदन acted as his wife रतिः dictated, कृतं कन्दर्पेण अनुसरण
 यस्या (with रतिम्) The bride was as handsome and loving
 as रतिः, the wife of मदन C and T translate 'love followed
 in the train of one who seemed a reborn Rati' This is not
 correct प्रभा माधुर्यै—these five are to be connected respective-
 ly with the five Ratnas 'कौस्तुभं मृतं अपरा-श्रियम् she was as if
 another श्री (लक्ष्मी) formed by the ocean out of wrath against
 the gods and demons The author here mentions six out of
 the fourteen रत्नस्य churned out of the ocean There is an em-
 phasis on the word श्री राज्यश्री can naturally be called श्री
 अपराम्—this word is used because there was one already pro-
 duced at the churning The ocean, being a mine of jewels,
 can produce fresh ones though fourteen were already taken
 away by the gods and demons The anger of the ocean is due
 to his being deprived of the Ratnas स्निग्धेन तसाम् affectionate
 young maids (बालिका + लोक) made for her an ear ornament with
 the rays of pearls as if with clusters of white सिन्धुवार flowers सिन्धु-
 (न्दु) वार is a plant called in Marathi निगडी स्निग्धेन . लोकेन may
 also mean 'by the glossy soft light' (आलोकेन) कर्णाभरणमरक-
 तस्य प्रभा हरितशादल इव, अमरकतप्रभासदृश हरितशादलम् कर्णा . च्छायाम्
 who as if removed (i.e. rendered imperceptible) the lovely
 (हारिणी) beauty of her eyes by her broad cheeks on which
 there fell the lustre of the emerald of her ear-ornament, re-
 sembling a green meadow खली means a plot of ground हारिणीं
 =हरिणसम्बन्धिनीम्. So the words suggest another sense 'who
 entertained the eyes of deer with a plot of ground covered with

green grass' (resembling emerald) अशोमुखी—through bashfulness she hung her head कृत. मुखोन्नमनप्रयत्न येन—her friends tried to raise her face, in her heart also she wished to raise her face (to see the bridegroom) वर कुलम् her friends were absorbed in looking at the wonderful bridegroom, her heart fluttered to look &c हृदय निर्भर्त्सयन्तीम् she censured her heart for its cowardice in not succeeding in raising her face to see the bridegroom, though she so much desired to raise it

P 17 ll 10-23 प्रविशन्त विभावसु बध्वा समर्पितम् handed over (to cupid) by the bride जग्राह कन्दर्प Cupid seized him & e he became enamoured of the bride A thief is handed over to proper custody and is held fast by the custodian परिहासेन स्मेगणि (smiling) मुखानि यासाम् अतिपेशलम् very cleverly. कृत परिणयस्य (विवाहस्य) अनुरूप वेशपरिग्रह यथा जगाम—connect this with वेदीम् धवलाम् and the following clauses in the accusative qualify वेदीम् नव धवलाम् (1) brilliant with fresh white-wash, (2) white like fresh chunam (with उपत्यकाम्) सुधा may, in the latter case, also mean 'nectar', which is also white तुषार-शैलस्य हिमालयस्य उपत्यका a land at the foot of a mountain 'उपाधिभ्या त्यक्तासन्नारूढयो' पा 5 2 34 (सञ्जायामित्यनुवर्तते । पर्वतस्यासन्नस्यलमुपत्यका आरूढस्यलमधित्यका । सि कौ) भूमृद्धि (1) by kings, (2) by mountains सेक दन्तुरे that bristled with barley shoots that looked soft on account of the sprinkling of water पञ्चास्ये with five mouths कोम चित्रै variegated with soft colours अमित्रमुखै—C and T translate 'gleaming around it were earthen dolls, whose hands bore auspicious fruits, and which had five-mouthed cups bristling with dew-besprent blades of barley and enemies' faces painted with soft colours' So they think that the कलशs were in the hands of dolls But one fails to see how the sentence yields this sense We must connect कलशै with उद्भासितपर्यन्ताम् अमित्रमुखै should be taken as an adjective of कलशै (अमित्रा शत्रव मुखे येषाम्). The idea seems to be this — there were कलशs with barley blades that resembled दन्तs, the कलशs had a lion's shape, they were painted in various colours, hence the whole presented an awful aspect, so that the कलशs seemed to have some terrible enemies in them अञ्जलिकारिका—a clay doll 'स्यात्सालमञ्जिका स्तम्भे लेप्येनाञ्जलिकारिका' इति क्षीरस्वामी C reads अमत्रमुखै. which means 'that had the mouth of a goblet'. This seems to be a suspicious reading adopted to obviate the difficulties of अमित्रमुखै उपाध्यायेन उपधीयमानानि (heaped, placed) शब्दानि तेन धूमायमानः अग्निः तस्य सन्ध्याये (kindling) अक्षयिका

उपद्रष्टृज्जा यस्याम् (adj of वेदीम्) उपद्रष्टृ means 'one who supervises' अक्षयिक not having leisure, busy कुशानो (अग्ने) समीपे इति उपकुशानु निहिता अनुपहता (new, not used) हरितकुशा यस्याम् सज्जित' इषदा अजिनाना आज्यस्य क्षुत्ता (ladles) समिपूलीना (bundles of fuel sticks) निवह यस्याम् C reads लज्ज (garland) for लज्ज, but it is not very appropriate in the context नूतनशर्पे अर्पिता श्यामलशमीपलाशमिश्रिता लाजा (fried grain) तै हसतीति हासिनीम् The लाज्ज being white are spoken of as the हास of the वेदी शमी is a sacred tree पलाश leaf See रघुवश VII 26 'हवि शमीपल्लवलाजगन्धी मुण्य कुशानोरुदियाय धूम' कात्यायन says 'शमीपल्लवमिश्रांलाजानावपति' शर्प —पंम् winnowing basket (Marathi रूप) सज्योत्तल —राज्यश्री resembled the light of the moon See धर्मसिन्धु 'बध्वरौ पूर्वोक्तलक्षणा वेदी मन्त्रधोषेणारुह्य &c' समुत्सर्प—connect this with 'शिखिन (अग्ने) समीपम्' वेह्मिता छवस्य the red leaf like flames of which were tremulous (with fire), the red flame like leaves of which were tremulous (with रक्ताशोक) शिखिन also may be applied to रक्ताशोक (it had a tapering foliage) कुसुमायुध (कुसुमानि आयुधानि यस्य) इव—ग्रहवर्मा was handsome like मदन and राज्यश्री was like रति रक्ताशोक is an excitant of love In this sentence as well as in the preceding (आरुह्य ता दिवमिव), the author perhaps intentionally indicates the untimely death of ग्रहवर्मा दक्षि वृत्ताभि that moved round to the right Flames moving to the right are a good omen ज्वालाभिरेव सम—the idea is —the flames moved about, he also moved round the fire नखमयूखै धवलिता तनु यस्य. When the bride let fall the oblation of parched grain into the fire from her hands, her brilliant nails brightened the fire अद्भुतपूर्वं बध्वरयो रूप तेन विस्रय तेन स्मेर Smile is white according to the poets, the brilliance of the nails transferred to the fire is the smile and the white लाज्ज are the teeth shown in smiling For going round the fire and लाजहोम, see कुमारसम्भव VII 80 'तौ दम्पती त्रि. परिणीय वद्धिमन्योन्यसंस्पर्शनिमीलिताक्षौ । स कारयामास बधू पुरोधास्तस्मिन्समिद्धाविधि लाजमोक्षम् ॥' The आश्वलायनगृह्यसूत्र says 'बध्वजला उपस्तीर्वि आता आवस्थानीयो वा द्रिर्लाजानावपति' (I 701) मेधातिथि on मनु० VIII 227 remarks 'लाजहोममभिनिरवत्य त्रि. प्रदक्षिणमग्निमावर्त्य सप्त पदानि स्वी प्रक्रान्यते'

P. 17 l 24—P 18 l 2 अत्रान्तरे. वासगृहम् रुदोद बधू— the bride wept because she was soon to be separated from her parents स्वच्छ यन्ती as if quenching the image of fire reflected inside her bright cheeks स्थूलमुक्ताफलवत् विमला बाष्पविन्ध्य. तेषा सन्धोह (assemblage) तेन दर्शित दुर्दिन यथा दुर्दिनम् a rainy day. 'मेघच्छन्नेऽङ्घ्रि दुर्दिनम्' इत्यमरः निर्वदनविकारम् without showing any emo-

tion on her face उदङ्ग विलोचन यासाम् प्रविवेश—connect with वासगृहम् द्वारपक्षे लेखित रतिप्रीतिदेवत यस्मिन् on the side of the door of which was painted Rati, the presiding spirit of Love प्रणयि कुलं—the bees, drawn by the perfume of flowers, entered the वासगृह before ग्रहवर्मा and looked like his friends अलि काशितम्—the idea is—the lamps began to flicker owing to the breezes set in motion by the bees, the poet fancies that they trembled because they were afraid of being struck with the कर्णोत्पल (by राज्यश्री in order to put them out) एकदेशे लिखित स्तवकित (having bunches of flowers) रक्ताशोकतरु तस्य तल भजतीति ०भाक् तेन ०भाजा अभिज्यचापेन whose bow was strung तिर्यक्कणित नेत्रत्रिभाग चक्षुः a third part of whose eye was obliquely contracted Cupid is represented as having a squint eye to symbolize the fact that love is generally blind काञ्चनाचामरकेण is not quite clear We should read 'काञ्चनाचामनकेन' (काञ्चन + आचामनकेन)—a golden spitting vessel This latter is really the reading of B, as the MSS often confound च and व Read दन्त० for दान्त० इतर सनाथेन (शयनेन) bed that had on the other side a golden figure holding an ivory box, like Lakshmi herself having in her hand a lotus with a long stalk The white ivory box resembled the white lotus and the golden figure was like लक्ष्मी सोपधानेन with a pillow स्वास्तीर्ण well covered with coverlets कृता कुमुदै कुमुदाना वा शोभा यस्य येन वा (1) that was decked with white lilies, (2) that gave beauty to the कुमुद (with शशिना) The moon is the friend of love See कुमारसम्भव IV 13 राजतेन made of silver (and hence compared to the moon) निद्राकलशेन—auspicious jars were placed near the bed to ward off evil and to induce sleep Compare कादम्बरी 'क्रमेण चोदते गगनमहापयोधिपुलिने सप्तलोकमङ्गलनिद्राकलशे कुमुदवान्धवे' (p 178 of P)

P. 18 ll 3-9 तत्र च गमदिति प्रथमा गवाक्षकेषु as if they were the faces of the family goddesses, (seen) in the jewelled lattice-windows, that had come out of curiosity to overhear the first words (of the bride and bridegroom) क्षणदाम्—निशाम् अपुनरुक्तानि that were not monotonous दत्त्वा रणरणकम्—A door-keeper is always in attendance in a राजकुल, when ग्रहवर्मा went away, he left behind regret (in the heart of the members of the palace) at his departure दौतक लोकस्य taking with him the hearts of all people as the provisions for his journey offered to him as marriage gift For दौतक, see above p 52. शम्भल.—लम् पयिष्य. (पायेयम्). इति—shows the end of the उच्छ्वास.

Uchchhvāsa V.

P. 19 Verse 1 नियति fate Construe तरला नियतिः (विधि) प्रथम पुसां सुख विधाय उपरि (afterwards) दारुण दुःख निपातयति तरला (चञ्चला) तडित् (विद्युत्) इव आलोक (light, flash) कृत्वा वज्र निपातयति This and the following verse are in the Āryā metre, for which see above p 49 Both verses are suggestive of the misfortunes narrated in this Uchchhvāsa Compare for the idea 'सुहृदिव प्रकटय्य सुखप्रद प्रथममेकरसामनुकूलताम् । पुनर्काण्डविवर्तनदारुणो विधिरहो विक्षिप्तमनोरुजम् ॥' उत्तरराम० IV 15

Verse 2 सममेव—at one and the same time अनादरेणैव without any qualm or regard परिवर्तमान revolving अनन्त —Time is without end शैलान् परिवर्तमान अनन्त इव (पातयति) as the serpent Ananta, moving (his hoods), makes the mountains fall 'नागा काद्रवेयास्तदीश्वर । शेषोऽनन्त' इत्यमर शेष has one thousand hoods, on which the earth is supposed to rest It was believed that earthquakes occurred when शेष moved its hoods through weariness See विष्णु० II 5 28 'यदा विजृम्भतेऽनन्तो मदाधूर्णितलोचनः । तदा चलते भूरेषा साद्रितोया सकानना ॥'

P 19 ॥ 5-26 अथ तस्थौ राजा=प्रभाकरवर्धन . कवचहरम्—of an age when he was fit to wear armour कवच हरतीति (affix अच्), according to 'वयसि च' पा 3 2 10 (कवचहर कुमारः । सि. कौ) हूणान्—see p 4 (notes) हरिः=सिंह प्रभाकर० is compared to the lion, राज्यवर्धन to a whelp and the Hūnas to deer चिर सारम् making him attended by advisers of long standing and devoted feudatories अभिसार companion, follower अभिसारेण सह सा० उत्तरापथम्—to the north This word is used in contradistinction to दक्षिणापथ Here उत्तरापथ seems to stand for the Panjab and Kashmir, countries towards the north of Thanessa. But generally the word stands for northern India Vide Introduction for the inscriptions of Pulikes'm, where हर्ष himself is styled the lord of उत्तरापथ कतिचित्प्रयागकानि for some marches : e stages प्रविष्टे आतति when his brother entered the region (कुरुक्षेत्र) resplendent with the brilliance of कैलास कैलास is one of the peaks of the Himālayas. निवर्तमान (the reading of B) does not suit the words नवे वयसि that follow विक्रम ..रोषिणि (youth) that follows (acts according to) its liking for adventure. श्वरम् is a fabulous animal with eight legs and believed to be stronger than the lion. तुषारशैलस्य हिमाचलस्य उपर्युद्धे

(confines, outskirts) उत्कण्ठमाना वनदेवता तासां कटाक्षा तेषां अंशव. (किरणा, प्रभा) तै शारिता (variegated) शरीरकान्ति यस्य The nymphs of the forests were smitten by the handsome form of Harsha and cast glances at him The dark pupils and the white of their eyes shed a dappled hue on his body The word उत्कण्ठमान may also convey the idea that the वनदेवताः were anxious for the safety of the beasts of the forest बहिरेव व्यलम्बत he tarried outside (the region of कैलास) C and T translate as 'away from camp' आकर्णन्त आकृष्ट कार्मुक तस्मात् निर्गता भासुरा (bright) मल्ला तान् वर्धती वर्षी कर्मणे प्रभवतीति कार्मुकम् according to 'कर्मण उक्कज्' पा० 5 1 103 मल्ल a crescent-shaped arrow वास... वासे in the fourth watch of the night वासतेयी—'पथ्यतिथिवस-तिस्वपतेर्दंज्' पा 4 4 104 (पथि साधु पाथेयम्। आतियेयम्। वसन वसतिस्तत्र साधु' वासतेयी रात्रि। सि कौ) It is believed that dreams seen in the small hours of the morning come to be true चड्डलाना (flickering) ज्वालानां पुञ्जं पिञ्जरीकृता (reddened) सकलककुभ येन (adj of ऽहुतमुजा) दवहुतमुजा = दवदहनेन forest conflagration The death of the lion and his mate suggest the death of Harsha's father and mother यदाकृष्टाः—यत् refers to लोहमया ऽपाशा तिर्यञ्च अपि even lower animals Compare for the idea 'दारुभेदनिपुणोऽपि षडङ्गिर्निष्क्रियो भवति पङ्कजबद्ध। वन्धनानि किल सन्ति बहूनि लोहरञ्जुकृतवन्धन-मन्यद् ॥' दक्षिणाद् इतरत् The throbbing of the left eye in the case of men portends misfortune विप्रप्रये spread over. निनिमित्तम् without any cause अन्त. हृदयम् his heart as if went adrift (it moved) from its internal fastenings गरीयसी very great (f comparative of गुरु) दुःखासिका poignant despondency (दुःख असिका इव) समुत्पन्ना विविधा विकल्पा (doubts) तै. विमथिता मति यस्य अपगता धृति (steadiness, composure) यस्य स्तिमिता fixed, motionless) तारका यस्य समुद्भिद्यमान (shooting up) कमलिनीवन (lotus-bed) यस्याम् (adj of क्षौणीम्) He bent his lotus-like face in anxiety and looked fixedly on the ground The poet fancies that his face was a lotus shooting forth from the earth (क्षौणी) चकोरेक्षण —The eyes of a चकोर are red Note कादम्बरी 'जरच्चकोर लोचनपुटपाटलकान्तिना' (p 140 of P) Redness of the (corner of the) eye in men and women is a sign of beauty आ ह्ये when the sun had ascended to midday हरिता (greenish yellow) हया यस्य The sun is called हरिदश्च सवासमान तनु (small) तालवृन्त (fan) यस्य वितताम् spread अतिशिशिर मलयजस्य (चन्दनस्य) रस तस्य लवेन लुलित (touched) वपु (frame) यस्या (adj of पट्टिकाम्). इन्दुवत् धवल उपधान (pillow) भारयतीति वैत्रपट्टिका cane couch

P. 19 l 27—P 20 l 8 अथ द्राक्षीत् The principal sentence is अथ दूरादेव ंदीर्घाध्वग कुरङ्गकनामान आयान्त अद्राक्षीत् लेख गर्भे यस्या . नीलीरागेण (indigo colour) मेचका (blue) रक् (कान्ति) यस्या . चैल मालकम् whose head was encircled by the hems of a garment The messenger carried the letter in a piece of cloth which he wrapped round his head This is the practice of illiterate messengers even now The reading of A 'चीरचीरिका' would suggest that he wore rags on his head This would be too much for a royal messenger C and T suggest that the colour symbolizes the bad news This may be so, or it was probably his uniform आरोप्यमाण. कायकालिया यस्य कालिमन् *m* (काल + affix इमन्) is formed according to 'पृश्वादिभ्य इमनिज्वा' 'वर्णदृढादिभ्य ष्यञ्च' पा 5 1 122-123 (चादिमनिच्। शौक्ल्यम्, शुक्लिमा। सि कौ) शोक नीयमानम्—the poet fancies that the darkness of body due to fatigue and exposure to the sun is due to the fact that he was being reduced to charcoal by the fire of sorrow अति गम्यमानम्—on his body there was dust raised by his rapid walking, the poet fancies that under the guise of dust it was the earth that followed him to learn the news about the king, her lord अभिमुख* (beating on his face) पवनः तेन प्रेङ्खन् (waving about) पविततः (spread) उत्तरीयपट तस्य प्रान्तेन (hems) वीज्यमानौ उभयपार्श्वौ यस्य अति पतन्तम् who approached quickly, having as if winged himself because he was in a great hurry His upper garment waved about his flanks owing to the strong breeze blowing in his face and thus he looked as if he was winged प्रेर्य. देशेन—The poet fancies that the quick pace of the messenger was due to the fact that he was urged from behind by his master's command स्विद्यत् ललाटतट तस्मिन् षट्मानं (being formed) प्रतिबिम्ब यस्य (*adj* of भास्वता). क may optionally be added at the end of all बहुव्रीहि compounds कार्य. भास्वता whose letter was if snatched by the sun out of curiosity to know the business (on which he was sent) संभ्रम . ग्रीरम्—His senses were not working normally, his only thought was to walk quickly, the poet fancies that he left them behind in his haste to depart गौरव (1) Importance, (2) weight One who has a large weight on his head may stumble. नयेऽपि कर्मणि on an even road (without ups and downs) काळ. . वज्रम्—The idea is—first a cloud rises in the sky and then the thunderbolt falls, so the messenger (who was also dark like the cloud owing to fatigue and exposure) appeared first and

would afterwards disclose the bad news धूम ज्वलनस्य—Before fire is kindled, there is a cloud of smoke, which is dark, the messenger also was dark and was in a short time to kindle the fire of sorrow in हृदये बीजं शाले he was as if the paddy seed of sin that was about to bear fruit There are some varieties of paddy seed that are dark अनि ध्वजम् a messenger that had become an evil omen

P 20 ll 9-18 दृष्ट्वा प्रावर्तत पूर्वनिमित्तपरम्पराभि आविर्भा-
विता भीति यस्य The reference is to his dream narrated on p 19
of the text प्रथमं लेखम् he first presented the dejection reign-
ing (*lat* sticking to) in his looks and then the letter The
idea is that before he presented the letter, his face told the
whole tale लेखा सन्तप्यम्—there is a pun on the word गृहीत्वा,
the idea being that he understood the contents of the letter
and at the same time his heart was seized by affliction
अवग्रहरूप—who was drought incarnate This is not a very
appropriate word The reading 'आविग्रहरूप.' of one of the MSS
of B is good It means 'whose face was dejected' किं मान्यम्
what is the illness? खञ्जाक्षरै क्षरद्भि with halting words that
flowed from him युगपद्—the idea is—his eye, his tears, face
and faltering voice, all conveyed the same tale पक्कल perfect
of फल् to burst कृत आचमन येन Before beginning religious
ceremonies, before and after meals and before and after doing
many other acts, it was enjoined that a man should sip water
'खात्वा पीत्वा क्षुते क्षुते मुक्त्वा रथ्योपसर्पणे। आचान्त पुनराचामेदासो विपरिधाय
च ॥' याज्ञ I 196 जनं कामं desiring the long life of his
father परिवर्हं royal insignia, property 'परिच्छेदे नृपाहंसे परिबर्हं'
इत्यमरः असुक्त एव who had not taken food दापय . याणम् put the
saddle on the horses शिरः कृपाणम् a sword against his own fore-
head (by way of saluting) This is the object of विज्ञानं,
which qualifies युवानम् परिवर्धकं groom. प्रावर्तत he started to go

P. 20 ll 19-32 अकाण्ड निशाम् अकाण्ड . क्षुभित excited
(startled) by the sudden (blowing of the) conch, which was the
signal for a march उद्भूत मुखरं खुरखं तेन भरितं सकलमुवनविवरं येन
(*adj* of अश्वीयम्)—that filled all the world with the reso-
nant tramp of the horses' hoofs अश्वीयम्—अश्वाना समूह —(cavalry)
according to 'केशाश्वस्या यच्छावन्यतरस्याम्' पा 4 2 48 (पक्षे ऽगणौ।
कैश्यम्, कैशिकम्। अश्वीयम्, आश्वम्। सि कौ)- दौक् *1st A* to approach प्रद-
यान्त going in the direction opposite the right one प्रदक्षिण means
'towards the right side, so that the right side is always

turned towards the object that is circumambulated' उपस्थित that had approached राजमिहस्य—the poet says that the passing of the deer to the left of हर्ष (who was a lion among kings) was a precursor of misfortune If deer pass the lion without circumambulating him (i.e. without showing respect to him), that indicates that the lion's fall is near In the कादम्बरी we read that the passing of the deer to the right of women is an ill omen 'प्रस्थितामिवानभीष्टदक्षिणवातमृगागमनाम्' (p 218 of P) In the case of men it must be the left and so we have 'प्रदक्षिणेतर्म्' (adverb) Similarly in the गाथासप्तशती we read 'एको वि कालसारो ण देहं गन्तुं पहाद्वनवल्गन्तो' I 25 अशिशिरहिमं सूर्यं हृदयम्—supply हर्षस्य The cry of the crow is an evil omen See बृहत्संहिता 95 19 'येन्द्रादिदिग्वलोकी सूर्याभिमुखो रुवन् गृहे गृहिण । राजमयचोरवन्धनकलहा स्युः पशुमय चेति ॥' and also 'एकचरणोर्कमीक्षन् विरुवश्च पुरो रुधिरहेतु' 30 For female jackals howling towards the sun, see रघु II 61 बहुदिवसम् (acc of time) is to be connected with उपचित in the following समास शिखिपिच्छा (tail of the peacock) लान्छन (characteristic mark) यस्य The Jain ascetics carry peacock feathers to sweep insects out of their path नग्नः a naked Jain ascetic (दिगम्बर) क्षीरस्वामी says 'मिक्षु श्वेत श्वेतपट क्षणर्षिर्दिगम्बर । नग्नः आबकोऽहीको निर्ग्रन्थो जीवजीवकौ ॥' In the मुद्राराक्षस Act IV the sight of a क्षणक is said by अमाल्यराक्षस to be an evil omen 'उद्धिता पिच्छिकाहस्तापाणिपात्रा दिगम्बरा' सर्वदर्शनसंग्रह (आर्हतदर्शन) पितृलोहेन आहितं ब्रदिमा यसिन् (adj of हृदयेन) For ब्रदिमा (from मृदु) see notes above p 68 on कालिमन् तत्तदुपेक्षमाण thinking about this and that The reading उत्प्रेक्षमाण of some MSS of B is much better तुरङ्गमस्कन्धे बद्धं लक्ष्य यस्य (adj of चक्षुः) दुःसमवसिते हसितं सङ्कथा च येन who painfully brought to an end all laughter and talk बहु ध्वानम् a journey that was made up of many योजनः What particular distance was covered by a योजन is a point on which there has been much divergence of opinion Various scholars have taken it to be from 4½ miles to ten miles उपलब्धा नरेन्द्रमान्धस्य वार्ता तेन विषण्णे (dejected) One who is dejected loses all spirit (तेजः) and bends down his face In the evening the sun also lost its lustre (तेजः) and hung down on the western horizon. This is fancied to be due to sorrow at the news of the king's illness पुरः प्रवृत्ताः प्रतीहाराः ते गृहमाणा ग्रामीणपरम्परा तथा प्रकटितं प्रगुणं वर्त्म यस्य to whom the best way (to reach the capital) was shown by troops of villagers that were secured by waiters who marched ahead बहन्ने .. निशाम् he passed the night riding

P 20 l 33—P 21 l 20 अन्य इति The principal sentence is अन्यसिन्नहनि मध्यन्दिने स्कन्धावार समाससाद विगता जयशब्दाः बसात्—bards were in the habit of uttering the words 'जय जीव' &c in the presence of the king See text p 4 l 12 But as the king was on his death-bed all this was stopped This and the following words in the accusative qualify स्कन्धावारम् (capital) अस्त्र . नादम् not a drum was heard अप्रसारितानि आपणे वृक्षानि यसिन् in which merchandise was not exhibited (for sale) in the market पवन क्षिप्यमानम् that (capital) was rubbed by the waving streaks of the smoke of कोटिहोम that (streaks) were twisted into curls by the force of the wind and which were as if the tips of the horns of Yama's buffalo The curly smoke of the *Homa* performed for the welfare of the king is fancied to be the twisted horn of the buffalo of यम यम rides a buffalo As the king was on his death-bed, Yama comes in here very appropriately कोटिहोम was a kind of offering into fire ब्राह्मिहिर prescribes it against दिव्योत्पात 'दिव्यमपि शममुपैति प्रभूतकनकाग्रगोमहीदानै । रुद्रायतने भूमौ गोदोहात् कोटिहोमाच्च ॥' बृह० 46 6 कृतान्त वेष्टयमानम्—As the city was lying under a cloud of smoke, the poet further fancies that it was encircled by the cords of Yama's net उपरि शुभम्—troops of crows roamed about and cawed This portended approaching evil & death here The black crows resembled small bells of iron (कालायस) It is usual to tie bells round the necks of buffalos and bulls कचित्—कचित् and अन्यत्र—अपरत्र mean 'in one place—in another place' प्रतिशायिता क्षिन्ध-वान्धवा तै आराध्यमानं अहिर्बुध्न (शिव) यसिन् अहिर्बुध्न also means the same प्रतिशायित is one who lies down before a deity without food in order to secure some desired object See कादम्बरी 'कृष्णजिमप्रावृताङ्गैः कुरुरैरपि प्रतिशयितैरिव आराध्यमानान्' (p 226 of P) दीपिकाभि दह्यमाना कुलपुत्रका तै प्रसाद्यमानं मातृमण्डल यसिन् For the divine Mothers, see above p 26 The idea seems to be this—the young nobles did not burn their limbs with lamps, they rather kept lamps on their heads to propitiate the Mothers and now and then had their skin burnt by accident Even now worshippers of अम्बिका are in the habit of placing lamps on their heads and reverently going round the idol Compare कादम्बरी 'ज्वलितलोहितमूर्धरत्नरश्मिभिः कृष्णसर्पैरपि शिरोघृतमणिदीपकै-रिवाराध्यमानान्' (p 226 of P) मुण्डोपहाराद्वरणे उद्यत द्रविडः तेन प्रार्थ्यमानः आमर्दक यसिन्—where a man from the द्रविड country was solicit-

ing the Vampire by being ready to bring an offering of a skull. द्रविड included the tract of the country from the Tungabhadra to the Coromandel coast and had काञ्ची as its capital. On आमर्दक the Com says 'आमर्दको वेतालो रौद्रदेवताभेद इत्यन्ये' बाण refers to the offerings of skulls to चण्डिका, who was worshipped by an old द्रविडधार्मिक 'फलितामिव मुष्टमण्डलैरुपहारहिता दर्शयन्तीम्' (p 224 of P) आन्ध्रेण उद्धियमाण बाहुवप्र तेन उपयाच्यमाना चण्डिका (दुर्गा यत्र) where Chandikā was being promised a present with his rampart-like arm raised up by a person from the Andhra country बाहु वप्र इव अन्ध्र corresponds pretty closely with modern Telingana and lay between the mouths of the गोदावरी and the कृष्णा उपयाचन is the same as नवस (in Marathi) शिरसि विधृत विलीयमान (melting) गुग्गुलु (a kind of fragrant gum resin, गुग्गुलु in Marathi) तेन विकला नवसेवका तैः अनुनीयमान महाकाल यसिन् महाकाल is a name of शिव in his character as destroyer of the world. There is an emphasis on the words विकल and नव. Old servants would have gone through anything for the king without showing the least sign of pain, but new servants felt distressed even when hot gum slightly scorched their heads निशिता शस्त्री (knife) तया निकृत्त (cut off) आत्ममासं तस्य होमे प्रसक्त (engaged in) आप्तवर्ग यसिन् काश (openly) नरपतिकुमारकैः क्रियमाण महामासविक्रयस्य प्रक्रम (beginning) यत्र महामास human flesh. The शाक्त rites prescribed the offering of such horrible things 'अष्टम्या रुधिरैर्मोसैर्महामासैः सुगन्धिभिः । पूजयेद्भुजातीयैर्बलिभिर्भोजनैः शिवाम् ॥' शब्द० It was believed that by resorting to such disgusting rites a person would attain miraculous powers or objects otherwise difficult to secure महामास was offered to पिशाचस्य also who, it was believed, would become the helpers of the man offering it in anything. See मालतीमाधव V 12 and the comment of जगद्धर thereon यातु ध्वस्तम् as if rendered desolate by fiends 'यातूनि यातना धीयन्ते असिन्' क्षीरस्वामी on 'यातुधान पुण्यजनो नैकतो यातुरक्षसी' इत्यमरः कवलित devoured अधर्म ..लुण्ठितम् as if plundered by the movements of unrighteousness अनित्यतया धिक्कारः . अनि क्रान्तम् overpowered by the slights (heaped on it) by transitoriness. Everybody felt the transitoriness of human existence नि कृतम् that was subdued by the workings of fate विलक्षितम् bewildered छलितम् cheated प्रविश ददर्श—the principal sentence is प्रविशन् एव विपणि-वर्धनि (on the market-street) परलोकव्यतिकर् कथयन्त षष्टिक ददर्शः कुतूहलेन आकुला, बहला बालका तैः परिवृतम् (adj of षष्टिक) ऊर्ध्व . तते stretched out on a support (विष्कम्भ) of upright rods

प्रेतनाथ = यम व्यतिकरम् incidents इतर कलितेन held in the other hand In the left hand was the painted canvas and in the right a reed शरकाण्ड reed-stalk यमपट्टिक—see above p 45 (notes)

P 21 l 21—P. 22 l 10 तेन कक्ष्यान्तरम् तेन = श्लोकेन प्रतिषिद्ध सकललोकप्रवेश यस्मिन् अप्रसन्न मुखराग यस्य who had a dejected look (*but* the colour of whose face was not clear) उन्मुद्रियै who was as if left by his senses अस्मि न वा does father feel better to day or not? यदि भवेत् there may be मन्द विवेश—the principal sentence is मन्द मन्द राजकुल विवेश सर्वस्वम्—this and the following clauses qualify राजकुलम् प्रारब्धा अमृतचरुपचन-क्रिया यत्र चरु is an oblation of rice or barley boiled for presentation to the gods अमृतचरु perhaps means that milk or ghee was poured over it क्रियमाण षडाहुतिहोम यस्मिन् The Com explains “‘प्रजापतये स्वाहा’ इति षण्णा देवतानां नाम गृहीत्वा षण्णामेवाहुतीनां प्रक्षेप-षडाहुतिहोम उच्यते” The six देवताः appear to be प्रजापति, सोम, अग्नि, इन्द्र, वावापृथिवी and धन्वन्तरि इयमाना पृषदाज्यलवेन लिप्ता प्रचला दूर्वापल्लवा-यस्मिन् पृषदाज्यम्—Ghee mixed with coagulated milk ‘पृषदाज्यसदध्याज्ये’ इत्यमर (पृषद्भिर् दधिविन्दुभिः सहितमाज्यम्’ क्षीरस्वामी) पठ्य विधानम्—this is a curious compound It contains three separate elements पठ्यमाना महामायूरी यस्मिन्, प्रवर्त्यमाना (begun) गृहशान्ति-यस्मिन्, निर्वर्त्यमान भूतरक्षाबलिविधान यस्मिन् (where the offering of oblations for protection against evil spirits was being performed) What the author refers to as महामायूरी is not quite clear From the context it seems to be a prayer Among the Buddhists महामायूरी is the name of one of the five amulets and of one of the five tutelary goddesses शान्ति means ‘a propitiatory rite for averting calamity’ प्रयतै पवित्रै विप्रै प्रस्तुत (begun) सहिताजप यस्मिन्—holy Brahmins had begun the recitation in a low voice of the Samhitā text of the Vedas This is the practice even now ‘पवित्र प्रयतै पूत’ इत्यमर जप्यमाना रुद्रैकादशी तथा शब्दायमान शिवगृह यत्र where the temple of Śiva resounded with the low repetition of the hymn to Rudra The reference seems to be to what is popularly known as रुद्र, which is a prayer in 11 अनुवाकः addressed to रुद्र Great merit is supposed to result from repeating that prayer 11 times or 121 times सायण in his comment on the रुद्रभाष्य quotes the वायुपुराण ‘रोगान्पापपाशैश्च रुद्रं जप्त्वा जितेन्द्रियः । रोगात्पापादिनिर्मुक्तो बभूव सुखमश्नुते ॥’ अतिशुचिश्चैव सम्पाद्यमान विरूपाक्षस्य (शिवस्य) क्षीरकलशसदृशै रूपेण यस्मिन् where the image of Śiva was being bathed with thousands of milk jars by very holy devotees of शिव क्षीरामिवेक is even now resorted to

to propitiate Rudra. शिव is called विरूपाक्ष because of his third eye अजिरो—connect this and the following instrumentals with नरपतिभि below अजिर courtyard अनासादित (not obtained) स्वामिन (प्रभाकरवर्धनस्य) दर्शन तेन दूयमानानि मानसानि येषाम् अभ्यन्तराद् निष्पतिता (coming out) निकटवर्तिन परिजना. तै. निवेद्यमाना वार्ता (news of the king's condition) येभ्य वार्ता शयनै to whom bathing, eating and sleeping had become mere news & e who knew these only in name, who did not bathe, eat or sleep as the king was seriously ill. उज्झित आत्मसंस्कार तेन मर्तिन वेश येषाम् whose clothes were dirty because they had abandoned the toilet of their bodies लिखितै श्वलै who were motionless as if drawn in pictures नीचमाननकन्दिवम् where night and day were passed. दु खेन दीनानि वदनानि यस्य—connect this word with बाह्यपरिजनेन (p 22 l 6) प्रथ मण्डलेन who were sitting in a circle in the porches before the palace-gate The servants, not being intimately connected with the royal household, were sitting outside 'प्रवाणप्रघणालिन्दा बहिर्द्वारप्रकोष्ठके' इत्यमर. 'अगारैकदेशे प्रघण प्रवाणश्च' ग 3 3 79 उपाशुव्याहृतै in whispered conversations The servants that were outside assigned various causes for the sad plight of the king There is a touch of humour in this description केन.. वयता some one (among the servants sitting outside) laid bare the errors on the part of doctors असाध्य. पठता one recited passages containing the symptoms of incurable diseases Diseases are generally classified into three classes, साध्य, दु साध्य and असाध्य केन. वृण्वता one expounded the story of a demon (as being at the root of the king's ailment) कार्तान्तिकादेशान् the prognostications of astrologers कृतान्त (दैव) वेद इति कार्तान्तिक (कृतान्त + ठक्) उपलिङ्गानि portents अनित्य लभमानेन one was revolving in his mind the transitoriness of life, was condemning this (everchanging) world, censured the wantonness of the Kali age and found fault with fate वर्मा-य कुप्यता—he was angry with धर्म, because the latter could not do anything for such a righteous king as प्रभाकरः छिष्ट गर्ह्यता one censured the ill-luck of the noble youths that were afflicted कथ्यमाना कष्टा पार्थिवारस्या यस्मिन् विविधौषधिद्रव्याणां द्रव (juice, exudation) तस्य गन्ध गर्भे यस्य (adj of कक्ष्यान्तरम्) उत्कथयता जिघ्रन् smelling the odour of boiling decoctions, of butter and oils that were being heated कक्ष्या inner court The रामायण (अयोध्या 20 11-12) shows that the third कक्ष्या was set apart for the queen and her confidential attendants

P 22 1 11—P 23 1 35 तत्र द्राक्षीत् The principal sentence is तत्र च धवलगृहे स्थित (p 23 1 1) देव्या यशोमत्या शिरसि वक्षसि च स्थित्यमान पितरमद्राक्षीत् अतिनि शब्दे—this and the following clauses in the locative qualify धवलगृहे (p 23 1 1) गृहावग्रहणीग्राहिण बहुवेणिण यत्र where many door keepers stood in the vestibule 'गृहावग्रहणी देहली' इत्यमर गृहावग्रहणी the threshold त्रिगुणया तिरस्करिण्या तिरोहित सुवीथीपथ यस्मिन्—where the way to the inner part of the house was shut off (from view) by a triple screen वीथी is गृहप्रान्त according to क्षीरस्वामी पिहितानि पक्षद्वारकाणि यस्मिन् where the private entrances were shut 'प्रच्छन्नमन्तर्द्वारं स्यात्पक्षद्वारं तु पक्षक' इत्यमर पिहित *past p p* of धा with अपि with the initial अ dropped, according to 'वष्टि भागुरिरहोपमवाप्योरुपसर्गयो' परिहृत कपाटरदित यस्मिन् where the creaking of the panels was avoided वष्टितै (united, closed) गवाक्षै रक्षित (prevented) मरुत् (gust of wind) यस्मिन् चरणताडनेन स्वनत् (rattling, creaking) सोपान (staircase) तेन प्रकुपिता प्रतीक्षारं यस्मिन् When some one ascended the staircase in a noisy way, the doorkeepers got angry with him for fear that his action might disturb the ailing king. निभृताभि (noiseless) सज्ञाभि (signs) निर्दिश्यमानानि (indicated, ordered) सकलकर्माणि यस्मिन् कङ्कटिन् a person wearing armour कङ्कट or कङ्कटक breast plate 'उरदच्छद कङ्कटको जगर कवचोऽस्त्रियाम्' इत्यमर कोणस्थित आह्वानै चकित आचमनबाही यस्मिन् in a corner of which stood a servant bearing the bowl for rinsing the mouth, who was bewildered by numerous calls चन्द्रशालिकायां लीन मूक- मौललोक यस्मिन् For चन्द्र see p 21 above मौल an old or hereditary minister मूल प्रतिष्ठा तदस्ति अस्य इति मौल महान् आधि (distraction of mind) तेन विधुर (helpless) बान्धवाङ्गनावर्गं तेन गृहीत प्रच्छन्नप्रतीवक यस्मिन् प्रतीव or-क a painted turret, window सञ्जवनम् quadrangle, court formed by four houses on four sides 'सभा सञ्जवनं त्विदम् । चतुःशालम्' इत्यमर प्र णयिनि to which only a few friends (or favourites had been admitted) दुर्मनायमान *pr p* of दुर्मनायते, denominative verb from दुर्मनस्. मन्दायमान (languishing) पुरोधा (पुरोहित) यस्मिन् सीदन्त (sinking into despair) सुहृद् यत्र विद्राणा (kept awake, without sleep) विपश्चितः (पण्डिता) यत्र सन्तप्ता आप्ता (trusted) सामन्ता यस्मिन् निविष्टाः (vacant-minded) चामरग्राहिण यस्मिन् दुःखेन क्षामाः (emaciated) शिरोरक्षिण (body-guard) यस्मिन् क्षीयमाणा प्रसादवित्ताना मनोरथसम्पद् यस्मिन् where the fulfilment (सम्पद्) of the desires of those that were (the king's) favourites was vanishing प्रसादैः विष्टाः ख्यातः स्वामिभक्त्या परित्यक्तः आहारः वै ते स्वामिः.. द्वारा क्षीयमानवकाः विकलाः (faint) बह्वमभ्युतः यस्मिन् क्षितितले प्रसिताः सकलजन्त्या जायकलाः

राजपुत्रकुमारका यस्मिन् where the young Rajputs, that had watched during the whole night, were lying on the ground कुलक्रमागतैः कुलपुत्रकैः उद्यमाना शुक् (शोक) यस्मिन् Separate शुचि and शोकः निरानन्दा (joyless) बन्दिन (court bards) यस्मिन् 'स्युर्मागधास्तु मगधा बन्दिन स्तुतिपाठका' इत्यमर निश्चिन्त निराशा आसन्नसेवका यस्मिन् नि सुत ताम्बूल यस्मात् स नि सुतताम्बूल अत एव धूसर अधर यासा ता नि सुत धरा, धरा वारयोषित (dancing girls) यस्मिन् विलक्षे (bewildered) वैद्य उपदिश्यमान पथ्य (wholesome diet) तस्य आहरणे (fetching) अवहित (attentive) पौरोगव यस्मिन् पौरोगव superintendent of the royal kitchen 'रसवत्या तु पाकस्थानमहानसे। पौरोगवस्तदध्यक्ष' इत्यमर (on which क्षीरस्वामी says 'पुरो गौर्मास वा जल वास्या सा पुरोगुस्तस्या रसवत्या अय पौरोगव) अनुष्ठीविभि पीयमान उच्चषक (उत्कृष्ट चषक यस्मिन्) धारावारि तेन विनोद्यमाना आस्यशोषक यस्मिन् where the pain due to dryness of mouth was removed by streaming water drunk by attendants without cups The attendants were working hard and felt thirsty It is common experience that thirst is allayed much more quickly if one pours a stream of water into the mouth than if one holds the cup to the lips C and T translate 'attendants were drinking streams of water from uplifted cups in order to distract the pain of the king's dry mouth' We cannot understand how the king's dry mouth would have been relieved if the servants drank water So also the words of the Com 'उच्चषकमपगतपानभजनम्' do not mean 'empty cups', but rather 'without a cup' We think that the context requires that it was the king that was thirsty and *not* the servants So we suggest that we should read पाय्यमान for पीयमान and then the meaning would be 'where the pain of the dry mouth (of the king) was removed by streams of water without cups which he was made to drink by the attendants' The reading of B and C 'उच्चचषक' is not bad It means that the water was poured from a cup held high up and not from a cup applied to the lips राजाभिलाषेण (at the king's desire) भोज्यमाना बहुभुज (gluttons) यत्र Or the meaning may be 'gluttons were fed with the food which the king desired but which he could not himself eat' भेषजसामग्रीसम्पादने व्याघ्रा समग्रा व्यवहारिण (merchants) यस्मिन् मुहुर्मुहु आहूयमान तोयकर्मान्तिक (water-man) तेन अनुमिता घोरा आतुरस्य (रोगार्तस्य) वृद्ध यस्मिन् कर्मान्तिक a servant तुषारेण परिकरित करक तस्मिन् शिशिरीक्रियमाण उदधिर्व यस्मिन् where buttermilk was being cooled (frozen) in jars that were covered in ice उदधित् n (उदकेन शयति) buttermilk that contains 50 per

cent water 'तत्र ह्रुदश्चिन्मथित पादाम्बुधान्मु निर्जलम्' इत्यमर on which क्षीरस्वामी says 'द्विगुणाम्बु श्वेतरसमर्धोदकमुदधितम्। तत्र त्रिभागभिन्नाम्बु केवल मथित स्मृतमिति धन्वन्तरि' The frozen buttermilk was probably applied to the burning feet and head of the feverish king श्वेतादेर् कर्पटे (piece of cloth) अर्पिता कर्पूरस्य परागा (रेणव) तेन शीतलीकृता शलाका (a collyrium stick) यसिन् The stick treated with camphor powder was to be applied to the eye to produce a cooling effect नाश्यानेन (न + आश्यानेन) पक्वेन लिप्यमान नव भाण्ड (vessel) तद्रत गण्डूष-ग्रहणाय मस्तु (sour cream, whey) यसिन् We expect अनाश्यान, probably अ was elided in the MSS after शलाके आश्यान means 'dried' and so नाश्यान would mean 'wet' The cool whey was probably required for relieving the dryness of the mouth of the patient who used it as a gargle from time to time 'मण्ड दधिभव मस्तु' इत्यमर तिम्यन्ति (wet) कोमलानि कमलिनीपलाशानि (lotus leaves) तैः प्रावृता मृदुघृणालका यत्र सनालानि नीलोत्पलानि तेषां पूली (bundle) तया सनाथा (possessed of) सलिलपानभाजनम् यत्र The lotus leaves, fibres and flowers were all intended to produce a cooling effect धारानिपातैर् निर्वाप्यमाण ऋषिताम्भ यसिन्—boiling-water was being cooled by being poured in streams (from vessel to vessel) Water first boiled and then cooled is given to a patient for drinking पटु (sharp) पाटलशर्कराया आमोदं त मुञ्चतीति मुञ्च तसिन् that emitted the sharp odour of pale-red sugar मञ्चका-श्रिता (resting on a stand) सिकतिला (sandy) कर्करी (jar) तसिन् विश्रान्त आन्तरचक्षु यसिन् It is difficult to explain what आन्तरचक्षु means We must read with the two MSS of B 'आतुरचक्षु' The eye of the ailing king rested upon a porous jar The sight of water trickling from the porous jar had a soothing effect For सिकतिल, see notes on सैकत p 30 सरसेन शैबलेन वलयित (अत एव) गलत् गोलयन्नक यसिन् where there were globes dripping because they were surrounded by wet water-plants (moss) गल्बकशालाजिरे उल्लासिता लाजसक्तव यसिन्—where there were parched grain and barley-flour spread in a crystal platter Separate असक्तुनि and पीत० क्षीरस्वामी says 'गल्बकोपि स्फाटिके पात्रेऽय रूढ' For शालाजिर, see above p 54 The fried grain was used as light food for patients पीता (yellow) मसारपारी (emerald cup) तस्या परिगृहीता कर्कशर्करा (white sugar) यत्र It is better to omit पीत with some of the MSS of B C and T translate 'a paste of flour and curds was held in a yellow emerald cup' शिशिरै औषधरसै चूर्णै च अव-कीर्णैः स्फटिकशुक्तिशङ्खसञ्चय यसिन्. Crystal, mother o'pearl and conches are all cool to the touch प्राचीनामलक myrobalans.

सुश्रुत (सूत्रस्थान chap 46) gives a long list of the fruits usually eaten प्राचीनामलक (also called वारिबदर) had the effect of removing the three दोष (वात, पित्त, कफ) and poison 'गरदोषहर नीप प्राचीनामलक तथा' सु० 46 158 मातुलुङ्ग citron (Marathi महाडुङ्ग) प्रतिग्राहितै (that were made to accept presents) विप्रै विप्रकीर्य माणा शान्त्युदकस्य विप्रुष (विन्दुष) यस्मिन् विप्रुष f drop शान्त्युदकम् soothing or propitiatory water प्रेष्यामि पेष्यमाण (being pounded) ललाटलेप तेन उपदिग्धा दृषद् (stone) यस्मिन् पर ज्वलनेन (father) round whom lustration was performed by the fire of fever for the conquest of the next world राज् with निस् 'to perform the ceremony called नीराजन' नीराजन was a military and religious ceremony performed by kings and generals in the month of अश्विन before they took the field, mantras were repeated and lights waved Here fever is the fire and the king was about to proceed to the next world Compare 'तस्यै सम्यग्भुतो बह्विर्वाजिनीराजनाविधौ । प्रदक्षिणाचिर्व्याजेन हस्तेनेव जय ददौ ॥' रघु 4 25 अनव चेष्टमानम् who tossed on a bed waving (uneven) with his ceaseless rollings like the serpent S'esha (rolling) on the Milky Ocean on account of the fever of poison तरङ्गिणि (1) that has waves (with उदन्वति), (2) that has wavy curls (on the bed) The bed had white coverlets and so resembled क्षीरसागर The king was suffering from a fever (ज्वम्), शेष has poison in his hoods The king was pale through serious illness and resembled the white yellow शेष मुक्ता धवलितम् (1) who was made white with the dust of pearl-powder (with the king), (2) that was white with pearls and the grains of sand (with जलधि) Pearls are supposed to have a cooling effect Pearls are found in the ocean and on its shores there is white sand क्षयकाले शुष्यन्तम् (1) who had become withered at the time of death, (2) that dries up at the time of universal destruction (with जलधि) क्षय=प्रलय 'सर्वतः प्रलय कल्प क्षय. कल्पान्त इत्यपि इत्यमरः A कल्प is a period of 1000 महायुग (कृत, त्रेता, द्वापर and कलि constitute one महायुग) It is equal to a day of ब्रह्मा, the night also being of the same duration At the end of a कल्प the whole universe (including the ocean) is destroyed Compare भगवद्गीता 'सहस्रयुगपर्यन्तमहर्षद् ब्रह्मणो विदु । रात्रिं युगसहस्रान्तां तेषां होरात्रयविदो जना ॥ अव्यक्ताद् व्यक्तयः सर्वा प्रभवन्त्यहरागमे । रात्र्यागमे प्रलीयन्ते तत्रैवाव्यक्तसंज्ञके ॥' VIII 17-18 For a description of कल्मान्त see विष्णुपुराण VI 3 and 4 'उदकावरण यत्तज्ज्योतिषा पीयते तु तद् । ज्योतिषो यौ लयं याति बाह्याकाशे समीरण ॥' विष्णु० VI. 4. 31. कालेन (1) by death

(with the king), (2) by the dark-coloured (दशानन). All Rākshasas are represented as dark. The king had the pallor of death and resembled the snowy कैलास. On one occasion रावण when travelling in the पुष्पकविमान near कैलास was stopped by नन्दी saying that शिव wanted to be in privacy there. Thereupon रावण in arrogance caught hold of कैलास and shook it. When पार्वती became afraid by the motion of the mountain, शिव in anger pressed the mountain with his toe and रावण's arms were crushed underneath and he began to scream. See रामायण VII 16 for the story 'पुष्पकस्य गतिमिच्छन्ना यत्कृते मम मच्छत । तस्मिन् शैलमुन्मूलं करोमि तव गोपते ॥ 23 एवमुक्त्वा ततो राम भुजान्निक्षिप्य पर्वते । श्लोथामास त शीघ्रं स शैलं समकम्पत ॥ 25 Compare कादम्बरी 'कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिताम्' (p 129 of P) अविरतं स्पृश्यमानम्—the palms of the hands of the attendants were white with the sandal paste with which they smeared his body. The poet fancies that the palms were white because they were reduced to ashes by touching the burning limbs of the king. Ashes are white अत्युष्णवयवस्पर्शेन भस्मीभूत उदरं येषां (adj of करै) Take away the comma after 'प्रस्थितम्' and place it after स्पृश्यमानम् लोका पृच्छ्यमानम्—The king was about to depart this world. When a person goes on a journey those that stay bid him farewell. The poet fancies that under the guise of the white sandal ointment, it was his spotless fame that embraced him and bade him a last farewell. Both sandal and fame are white स्थाव्र (1) that remains on the body (with अनुलेपन), (2) remaining on the earth (यज्ञ) There is a further suggestion. His fame would be everlasting (स्थाव्र) and not evanescent अविच्छिन्न (ceaselessly) दीयमानानि कमलकुमुदेन्दीवरदलानि यस्य Lotus petals have a cooling effect कमल are rosy, कुमुद are white and इन्दीवर is blue. His body when covered with petals of various colours looked variegated कालं श्चबलम्—Death was approaching him. The pupil of the eye is dark, the corner is red and the rest of the eye is white. There is a similar idea above निबिडेन (tight) दुःकूलपट्टेन निपीडिता केशान्ता तै कथ्यमान कष्टवेदनानां अनुबन्ध (continuity) यस्य His head was bound tight with silk cloth because he was suffering from ceaseless headache दुर्धरवेदनानि उन्नमत् (standing up) नीलशिराजालकं तेन करालं तेन (adj of 'फलकेन') A net work of dark veins due to unbearable pain stood up on his forehead. These the poet fancies to be the lines drawn by the fingers of Death repre-

senting the days that remained to him on the earth In counting we draw lines on a board (फलक) with our fingers. कालाङ्गुलिभिः लिख्यमाना लेखाः ताभि आख्यात मरणावधिदिवससंख्यान येन. अन्तः प्रविष्टा तारका यस्य the pupil of his eye had become contracted and dim owing to failing strength The poet fancies that it was due to his agitation at the sight of approaching death A person who is frightened by a terrible sight closes his eyes शुष्यन्ती दशनपङ्क्तिः तस्याः प्रसृता भूसरा (grey) दीधितय ते. तरङ्गिणीम् He heaved hot breaths that were mixed with ripples of grey rays from his dry teeth Mirage (सृगवृष्णिका) is also उष्णा (due to heat) and presents waves (तरङ्गिणी) निवेद्यमान दारुणसन्निपातस्य आरम्भ-यसिन् He had a dark tongue which indicated that he was in the stage of सन्निपात. सन्निपात is the combined derangement of the three humours of the body (वात, पित्त and कफ) and is fatal The योगरत्नाकर (आनन्दाश्रम ed p 98) gives the general symptoms of सन्निपातज्वर, one variety of which called तन्त्रिक is described as 'प्रभृता तन्द्रार्तिज्वरकफपिपासाकुलतरो भवेच्छ्यामा जिह्वा पृथुकठिना कण्टकवृता।' The poet fancies that the tongue was dark because it was burnt up by his very hot breaths उर कान्त—मणि and the other things were placed on his chest to produce a cooling effect When a person of position pays a visit, it is usual to appear in one's best dress and to put on jewels &c Take away the comma after युगलम् अङ्ग . युगलम् who tossed up his arms in putting his limbs into various contortions (through agony) When he tossed up his arms, rays flashed from his nails, the rays resemble streams of water. So the poet fancies that he constructed with the rays of his nails a showerbath for तापशान्ति नेदिष्ट—superlative of (अन्तिक) very near His reflections fell in water, jewelled pavements, and mirrors, all of which are cool to the touch The poet fancies that he entered inside them (as reflection) for their cooling effect सृशन्ती goes with मूर्च्छा and प्रणयिनी He welcomed a swoon when it came over (सृशन्ती) him, because it was a source of relief मूर्च्छा is compared to प्रणयिनी (beloved wife), who touches her husband and is a source of comfort to him The reading विश्रामः is much better than विश्वासः, as the latter cannot be well construed with मूर्च्छा अरिष्टैराविष्टम् overwhelmed with very bad symptoms (of death) अरिष्ट also means 'crow'. The cawing of crows is an evil omen and may be looked upon as the summons of death 'तत्र मरणचिह्ने चारिष्टं वृक्षे च फेनिले । सुराणां च शुभेऽपि

स्यात्काके निम्बे च पुंस्यम् ।' quoted by क्षीरस्वामी महाप्रस्थान—the great journey & death. At his approaching death, anguish seized the hearts of relatives. The words प्रस्थान and सन्तान (1 continuity, 2 offspring) suggest another idea. When a man starts on a journey, he transfers (& entrusts) to the care of his relatives his children. छाया मुच्यमानम् who was bereft of brilliance (of body). He was languid and had lost his bright complexion. The poet fancies that छाया had left him through jealousy, as he was wedded to अरति अरति langour उद्योग द्वाणाम् who was the effort of all (bad) symptoms, or supervenient diseases. The idea is that all bad symptoms had concentrated themselves on him सर्वाश्च. तथा Emaciation had let fall all her missiles on him हस्तीकृत = वशीकृतम् विहस्ततया by helplessness विगत हस्त यस्य स विहस्त तस्य भावः ता तथा विषयी क्षयेण misery had made him its province, wasting had made him its field गोचरीकृतम्-विषयीकृतम् दुःखान्तिका—दुःखमासते अस्यामिति or दुःखमसिका इव—dejection अस्वास्थ्यम् restlessness, anxiety विवेयीकृत made a servant & brought under control क्रोड the chest, क्रोडीकृतम् embraced लक्ष्यीकृत made a target दक्षिणाशया—the south is presided over by Yama जघ्म devoured (past p p of अद् to eat) निर्गोर्ण swallowed (past P P of गृ with नि) वैवर्ण्यम् (विवर्णस्य भावः) loss of colour, paleness गान्धर्वः let breaking of limbs & stiffness of body वण्ट 1 P to divide. लुप्यमान being robbed आदिस्तित (past p p of the desiderative base of दा with आ) desired to be seized निरूपित marked, observed carefully अभाव death, destruction परिकलितम् grasped all round परासुता death दत्त अवकाश येन who made room for. वैमनस्यम् (विमनस भावः) mental depression समीपे—connect this and the following locatives with वर्तमानम् below अन्ति . च्छासस्य who was near the last breath मुखे प्रवासस्य at the beginning of the great journey & dying. Compare महाप्रस्थान above. The reading महाप्रयासस्य is not so good जीवितेश = यम विरल वाक्नि broken in words चलित चेतसि shaken in mind प्रचुर प्रलपे profuse in incoherent speech अनु बन्धिकाभि constantly followed by pains in the joints Com 'अनुबन्धिका गान्धर्व-निषीडा' According to the मेदिनी, अनुबन्धी means 'hiccough' 'अनुबन्धी तु हिक्कायां तृणागामपि शोषिति' This meaning is preferable अनवरतरोदनेन उच्छ्वेने (swollen) नयने यस्या (adj of यशोमत्या) गृहीता चामरिका यया. गृहीता गीज्वन्त्या who fanned the king with her sighs alone, though she held a chowrie in her hand

overwhelmed by the first shock of sorrow आ भवत् he became as if afraid of fate भागधेयेभ्य is ablative. निरा सीत् for a moment he was as if given up by his mind i e he became dazed अव धैर्येण discarded by steadiness रिक्ती रत्ना he was made empty by delight i e there was not the least trace of gayness left in him विषमविष terrible poison तमना विशेक्यन् excelling even Pātāla in darkness पाताल as the haunt of demons is supposed to be dark शून्यत्वे शयान excelling even space in its vacancy His mind became a void For the शून्यत्व of आकाश, compare above (text p 2-1 ↓) 'आकाशमय शून्यतायाम्'. नाविन्दत् कर्तव्यम् he did not know what to do परस्पर्शं गाम् his heart came in contact with terror and his head with the earth The idea is that his heart became extremely apprehensive for his father's life and he bowed low before his father (as a son should do) सा अवस्था यस्य स तदवस्थ who was in that (terrible) condition निर्भरेण स्नेहेन आवर्जित influenced by deep affection प्रभावमान मनसा—being enfeebled, his body could not run, though his mind ran towards his son शरी गात् he rose from the couch with the upper part of his body विन क्षमय्य having raised him who bent through dutifulness विशन्निव मध्यम् as if plunging into the midst of the moon's disc At the sight of his darling son, the king felt as much relief as he would have if he had plunged &c The following clauses also suggest the cooling or comforting effect which the sight of his son produced upon the king in his burning fever स्नाप . प्रस्रवणे as if wetting himself in a stream of Harichandana juice हरिचन्दन is a kind of very fragrant and yellow sandal 'तैलपर्णिकमोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमर (on which क्षीरस्वामी says 'हरेरिन्द्रस्य चन्दन, हरि कपिल वा, तच्चातिशीतल पीतमाहुः') तुषाराद्रि = हिमालय कपोलेन वट्टयन् rubbing his cheek against the cheek (of हर्ष) निमील लोचने closing his eyes that let fall incessant tears that formed on the tips of his eyelashes पक्ष्माग्रे ग्रथित अजस्र अस्त्र तत् विव्रवति इति ०स्त्राविन् He closed his eyes and shed tears through joy विस्मृत ज्वरस्य सञ्ज्वरः सन्ताप येन अप स्कारम् who drew aside and then bowed low प्रणता जननी येन For क see above p 31 विगत निमेष यस्मात् स वि मेष, ०मेषश्चासौ निश्चलश्च क्षयेण क्षाम कण्ठ यस्य whose throat was parched by exhaustion कृच्छात् with difficulty तृतीय स्याद्य to day is the third day since he took food

P 24 l 19—P 25 l 4 तच्छ्रुत्वा करवाणीति. वाष्पवेगेन वृक्षभागानि अक्षराणि यथा स्युः. the words being choked by the flow of

tears. आयत नि श्वस्य heaving a deep sigh इदृशेषु in such (times of calamities) विधुरयति—विधुर करोति (denominative verb from विधुर)—renders helpless सर्वप्रमाथी that overpowers everybody यत् wherefore नार्ह दातुम् you will please not give yourself up to extreme sorrow निशित sharpened तद्गोति 5th conj P of तक्ष् to pierce तनिमा emaciation (from तनु with the affix इमन्) See notes p 68 on कालिमा. परलोकश्च—A son was supposed to free by his birth the father from a hell called Put 'पुत्रेण लोकाञ्जयति पौत्रेणानन्त्यमश्नुते । पुत्रास्त्रो नरकाद्यस्त्रायाते पितर सुत । तस्मात्पुत्र इति प्रोक्त स्वयमेव स्वयम्भुवा ॥' मनु० 9 137-138 A omits परलोकश्च and this seems better from one point of view The next sentence is 'यथा प्रजानाम्' In this last, the word प्रजाना is well-connected with प्राणा in the preceding (यथा मम प्राणा त्वयि स्थिता तथा सर्वसा प्रजाना प्राणा त्वयि स्थिता) The idea is that the subjects love you so much With the reading परलोकश्च it is possible to say that Harsha would be a very righteous emperor and keep the people in the path of righteousness and enable them all to attain Heaven But there is another difficulty As सुख and राज्य are co-ordinated with प्राणा, we expect स्थितानि If however it be said that the predicate agrees with the last word, then we must have स्थित (with the reading परलोकश्च) अकलुषस्य कर्मण—of spotless actions i e meritorious actions कर लक्षणानि the marks on your body indicate that the sovereignty of the four oceans is as it were in your hand For the लक्षण of an emperor, see above p 20 त्वज्ज सि by your birth alone I attained all my ends निर जीवितव्ये I have no desire to live (longer) 'भिषजाम् अनुरोधः acting according to the wishes of the physicians Mark the two accusatives माम् and औषधम् with पाययति (causal of पा to drink) सर्वप्रजापुण्यै उत्पत्स्यमानानाम्—for the idea see above उत्पत्स्यमान—future participle of पद् with उद् (meaning 'desiring to be born') प्रजामि ज्ञातिभि—in their subjects and not in their kindred do kings have their relatives For a converse statement of this fine sentiment, compare शाकुन्तल VI 'येन येन विद्युज्यन्ते प्रजाः क्षिणेन बन्धुना । स स पापादृते तासा दुष्यन्त इति घुष्यताम् ॥' कृता. पथ्यम् when you have taken your meal, I shall myself also take my diet अस्य=हर्षस्य घक्ष्यन् about to burn (future participle of दह्) सन्दुधक्षे—perfect of युक्ष् with सम् I A to be kindled अकाण्डे Adv all of a sudden महाप्रलय great destruction i e great calamity व्यञ्ज इव वज्रपात like a bolt from a cloudless sky विगत अञ्जं यस्मात् For this idea, see above text p 2 'अनञ्जवृष्टिर्व वैदग्ध्यस'.

सामान्योऽपि शोक even a common sorrow The construction is 'सामान्योऽपि शोक सोच्छ्रास मरण किमु विशेषाश्रित शोक' सोच्छ्रास मरणम् (a common sorrow) is a living death Sorrow is equal to death except that breathing continues in sorrow, while in death there is no breathing अनु व्याधि (sorrow) is a serious disease without there being any medicine prescribed for it अनुपदिष्ट औषध यस्य अ प्रवेश it is a leap into fire without being reduced to ashes अनुपगत not dead नरकवास—a person abides in Hell after death But sorrow causes the torments of Hell though a man be not dead नि वर्षम् it is a rain of charcoal without fire Charcoal is produced by fire (i.e. by kindling wood) अश दारणम् it is sawing with a saw without cutting into pieces अत्र पात the stroke of a diamond needle without (visible) wound किमु श्रित (if a common sorrow is a living death &c), then what words will describe a sorrow of a special sort (of a deeper kind)?"

P 25 ll 5-19 राज आवेदयितास्तीति धूम पातान्—this and the following clauses are to be connected with कवलान् (17) धूम पातान् (mouthfuls) that made him shed tears as if they (कवल) were made of smoke While partaking of food, he wept over them Smoke causes tears in the eyes So the mouthfuls are fancied to be धूममय Explain the following clauses similarly अग्नि दाहान् that produced burning in his heart, as if they (mouthfuls) were made of fire जनित हृदयदाह यै दत्त मूर्च्छावेग यै That brought on swoon Poison also produces a swoon उत्पादिता घृणा (disgust) यै 'जुगुप्साकर्णे घृणे' इत्यमर महापातकः are five 'ब्रह्महत्या सुरापान स्तेय गुर्वङ्गनागम । महान्नि पातकान्याहुः सप्तैश्वर्यैः सह ॥' मनु० ll 54 क्षार वेदनान् that caused pain as if they were made of corrosive substances अगृहीत ताम्बूल येन without taking the betel As he was in grief he discarded betel उत्ताम्यता मनसा with a distressed (or faint heart) अस्ता सवितरि when the sun was about to set (it was desirous of setting) उपहरे in private 'रहोऽन्तिकमुपहरे' इत्यमर पुन पितरम् you will hear that your father is again restored to his original condition (प्रकृति) The physicians outwardly say that Harsha's father will be restored to health But the words प्रकृति and श्रोष्यसि suggest another sense, which is 'your father will be merged in the supreme spirit from which he came or his body will be reduced to the five elements out of which it was created' Death is natural to all beings and life is an accident 'मरणं प्रकृति. शरी-

रिणा विद्वतिर्जीवितमुच्यते बुधे 'रघु० 8 87 The five भूतः (पृथ्वी, अग्नि, तेजस्, वायु and आकाश) are the प्रकृति of all bodies पौनर्वसु a descendant of पुनर्वसु or one who studies the science of medicine promulgated by पुनर्वसु According to the चरकसंहिता (सूत्रस्थान I) Indra taught आयुर्वेद to भरद्वाज who instructed several sages of whom पुनर्वसु was one पुनर्वसु imparted it to his pupils, अग्निवेश and five others, each of whom composed a work on आयुर्वेद चरक edited what अग्निवेश had composed 'अथ मैत्रीपर पुण्यमायुर्वेद पुनर्वसु ! शिष्येभ्यो दत्तवान् षड्भ्यः सर्वभूतानुकम्पया ॥' verse 29 अष्टा देशीय —for देशीय see notes p 38 अष्टाङ्गस्य—The science of medicine is said by सुश्रुत to have eight parts viz (1) शल्य (surgery), (2) शालाक्य (diseases of the eye, ear and other parts of the head), (3) कायचिकित्सा, (4) भूतविद्या, (5) कौमारभृत्य (rearing up of children), (6) अगदतन्त्र (antidotes), (7) रसायनतन्त्र, (8) वाजीकरणतन्त्रम् See सुश्रुत सूत्रस्थान Chap I 6-7 आयुर्वेद is an उपवेद of the अथर्ववेद 'आयुरस्मिन् विद्यते अनेन वा आयुर्विन्दतीत्यायुर्वेद' सुश्रुत सूत्रस्थान I 14 सुत लालित cherished on the same footing as a son पटीयसी / comparative of पटु साक्ष (अश्लेष सह, बहुव्रीहि) shedding tears कथय . पश्यसि tell me the truth, if you perceive any thing evil (about the king's illness) यथा वित्तासि I shall inform you (of the facts) as they are Mark the first future आवेदवित्तासि The young man by his profound study of the science of medicine understood that the king would not live for more than day

P 25 ll 20-34 अत्रैव नैषीत् भवन पाल the keeper of the palace lotus beds कोकमाश्रमयन् encouraging or comforting a ruddy goose 'कोकश्चक्रश्चक्रवाको रथाङ्गाह्वयनामक' इत्यमर It should be remembered that Harsha called together the doctors in the evening (text p 25 l 10) In the evening the चक्रवाक becomes separated from its mate For अपरवक्त्र, see notes p 17 C and T read 'अपरवक्त्रा' आस्व वर्त्मनि remain in the path of discernment सह विरोचन the sun mounts (resorts to) the top of Meru together with the glory of the beds of lotuses सरोजिनी may mean 'bed' or 'lake' (compare the use of पुष्करिणी) 'पुष्करादिभ्यो देशे' पा 5 2 135 (पुष्करिणी । पश्चिनी । सि कौ) कमल fades (i.e. its glory departs) when the sun sets 'मेरु सुमेरुहैमाद्री रत्नानां सुरालय' इत्यमर All the planets were supposed to revolve round the fabulous mountain Meru See व्यासभाष्य on योगसूत्र III 25 'सप्तद्वीपा वसुमती यस्या सुमेरुमध्ये पर्वतराज तस्य सूर्यप्रचाराद्राग्निर्दिग् लघ्नमिव वर्तते'. See also रघु० VII 24 The verse suggests that the king (who was resplendent,

विरोचन) was going to Meru (heaven) together with his fair wife (the mother of Harsha) वाङ्ग who was proficient in the prognostications of words क्षता (destroyed) धृति (courage) यस्य तत्र च नैषीत्—the principal sentence is तत्र च . एवमप्यान् पितुरालापान् अनवरत (ceaselessly) आकर्णयन् निशा अनैषीत् हारान्—pearl necklaces are cool Notice that in this and the following clauses there is a charming resemblance of sounds between the names of the ladies addressed and the words in which they are called upon to do something for the king मणि . वैदेहि—Vaidēhī 'place jewelled mirrors on my body घन क्षि Dhavalākshī ' place (on me) the dust of the powder (क्षोद) of camphor (घनसार) 'अथ कर्पूरमस्त्रियाम् । घनसारश्चन्द्रसह सिताम्बो हिमबालुका' इत्यमर ('घनस्येव सारोऽस्य शैत्याद् सिताम्बत्वाच्च' क्षीरस्वामी) चन्दनचर्चा smearing the body with sandal पाटय मास्तम् cleave asunder (१ e cause movement) the wind with a cloth He wants her to cause a breeze with a piece of cloth The Com remarks 'पाटय पट् कुरु' But this is not necessary Remove the comma after इन्दुमति and place it after अरविन्दै जलाद्रां a fan wetted with water महिनाथ on शिशुपालवध I 65 paraphrases जलाद्राणां as 'जलोक्षिततालवृन्तानाम्' But the अभिधानचिन्तामणि says 'जलाद्रां क्षिन्नवाससि' Compare कादम्बरी 'जलदेवताभिरिव सद्यः स्नाताद्रिचिकुरहस्ताभिरुपगृहीतसुरभिकोमलजलाद्रिकाभि' (p. 283 of P) Hence the meaning 'wet cloth' is preferable तरल्य make unsteady १ e move मूर्धान् ..बधान् bind my giddy (in running) head उरसि कुरु place on my chest the hand with spray 'शीकरोऽस्तु कणा स्मृता' इत्यमर नैति निद्रा sleep does not come (to my eyes) अनैषीत् Aorist of नी

P. 26 ll 1-23 उषसि तिष्ठत् भ्रातुरागमनार्थम्—It should be remembered that राज्यवधेन had gone to vanquish the Hūnas उपर्युपरि one after another क्षिप्र ध्वगान् couriers that ran quickly प्रज पादान् swift camel riders परिजनेन उपनीतम् (brought, presented) प्रतिकर्म personal decoration, toilet 'प्रतिकर्म प्रसाधनम्' इत्यमर विगत मन येषाम् (bewildered) अव्यक्तम् indistinct किं रसायन what about र०? अनुबध्यमाना pressed, importuned युष्ट . स्तापेन as if scorched by an inner fire उत्पाद्यमानम् torn up by the roots काम जन A high-born (अभिजात) person would indeed cease to exist himself rather than convey like an ordinary (इतर) man words that are unwelcome and distressing (अरतिकर) कृच्छ्रे in a calamity उज्ज्वली मस्य his noble birth naturally blessed has been rendered more brilliant

by his entering fire like gold कल्याण (blessed, lovely) प्रकृति यस्य (applies to कार्तस्वर and कौलपुत्र) Gold also by being heated in fire becomes more brilliant कुलपुत्रस्य भाव कौलपुत्रम् कृतस्वरः आकर तत्र भव कार्तस्वर हेम किमस्य तात was not my father his father? अन्य लोके in this world even when other (i e ordinary) masters are taken away (it become rare), life that is sustained becomes a cause for shame (to the servant) अमृत जीविनाम् who was like nectar to his dependants निर्व्याजबान्धवे who was their kinsman without any cause (disinterested) अवन्ध्य (fruitful) प्रसाद (favour) यस्य माप्रतम् *adv* properly. किं वा दह्यते or what is burnt of him who is full of glory and abides firmly to the end of the world? आकल्पम्—कल्प मयादीकृत्य (अव्ययीभाव). For कल्प see above p 78 स्थेयस् is the comparative of स्थिर समापि प्रतिष्ठन्ते As for me, what is that very important work, what is that unperformed task, what is the preoccupation (व्यापृतता) of my life, so that it, cruel as it is, does not yet start off? कृतात् शेष अन्तराय obstacle उत्तरीय गुप्य having wrapped himself together with the head by his upper garment

P 26 l 24—p 27 l 3 इत्थभूते महोत्पाता सवस्य लोके—these words are to be connected with all the locatives from कपोलेषु to हृदयेषु सर्वस्य करा the hands of all people seemed as if rivetted (कीलित) to their cheeks One who is in deep sorrow or thought sits resting his cheek upon his hand Compare 'वामहस्तोपहितवदना' in शाकुन्तल IV The people grieving for प्रभाकरवर्धन remained in that position so long that it seemed that their cheeks and hands were nailed together लोचने स्रुतय streams of tears seemed as if 'plastered to their eyes लेप्य plaster or cement Plaster or cement sticks to the object to which it is applied and cannot be easily removed Tears were to be constantly seen in the eyes of the people ग्रथिता tied, fastened उत्कीर्णा engraved Engravings are permanent हाकट्यानि the words 'Oh! alas!!' लपने श्वसितानि sighs were twisting themselves like foliage on their mouths (लपन्) They incessantly sighed परि पदानि words of lamentation निधानीकृतानि treasured or stored up उष्णाश्च निद्रा sleep came not to the hollows of their eyes, as if afraid of being scorched by the hot tears निश्वास हासा—no one smiled, the poet fancies that smiles vanished being thrown away by the wind of sighs that the people constantly heaved निर वाणी speech did not go on

(i.e. no one talked anything) as if burnt by सन्ताप without leaving any remainder सन्ताप (1) heat, (2) sorrow कथास्व हासा—Not only no body cracked jokes, but nobody even told a tale containing jokes गीतगोष्ठ्य people assembled to hear music गोष्ठी an assembly जन्मान्तरादीतानि—what was experienced in a former life, no one remembers लास्यानि—see notes p 28 प्रसाधनानि decorations of the person, such as flowers &c रा मण्डलानि convivial parties at taverns became like sky—flowers i.e. absolutely non-existent खपुष्प is an emblem of what is absolutely non-existent Such emblems are summarised in the following verse 'एष वन्ध्यासुतो याति खपुष्पकृतशेखरः । मृगशृण्णाम्भसि स्नात शशशङ्खधनुर्धरः ॥' वन्दिवाच the words of court bards Mark the words 'विगतजयशब्दम्' (text p 20 l 33) युगान्त ईतय pleasures seemed to belong to another Yuga as it were पुन केतु —Kāma was once burnt by S'iva, see p 38 above But now at the approach of the king's death, all love-making in the world came to an end through grief महा पिशुना indicative of the fall of a great man 'पिशुनौ खलसूचकौ' इत्यमर भूपतेरभावाय—is to be connected with समुद्रमवन् Mark the dative The result indicated by a portent is put in the dative, according to the वार्तिक 'उत्पातेन ज्ञापिते च' (वाताय कपिला बिभृत् । सि कौ) We may construe भयमुत्पादयन्तो भूतानाम् (causing terror to all beings) or भयमुत्पादयन्तो भूताना महोत्पाता great portents of the five elements (पृथिव्यप्तेजोवाय्वाकाश) causing fear The महाभारत divides portents into three classes viz दिव्य, आन्तरिक्ष and भौम 'उत्पातास्त्रिविधान्प्राह नारदो भगवानृषिः । दिव्याश्चैवान्तरिक्षाश्च पार्थिवाश्च पितामहः ॥' सभापर्व 46 7 8 See also बृहत्संहिता 46 2

P 27 ll 4-26 तथाहि निशाम् तथाहि for instance In the Rāmāyana (अरण्य० 23) and in the महाभारत (वनपर्व 179, विराट् chapters 39 and 46, उद्योग 84) there are long lists of उत्पातः For want of pace it is not possible to quote them But they seem to have been the source of Bāna's inspiration दोलायमान (swinging) सकलकुलाचलचक्रवाल यस्या The कुलाचलः (principal mountains) are seven See notes p 39 अचलद्वरित्री the earth quaked पत्या कामेव as if पृथ्वी was desirous of going with her lord (king प्रभाकरवर्धन, who was dying) Earthquakes were looked upon as portending great calamities and as punishments sent by God to chastise mankind for its sins The poet Cowper writes in this strain in his poem 'Time-piece' परास्पर-स्फालनेन वाचाला वीचय येषाम् the waves of which were noisy be-

cause they struck against each other विजुवूर्णिरे *perfect 3rd plural* of वूर्ण् 1 A with वि to roll धन्व स्मरन्त as though remembering धन्वन्तरि in that interval When the sea was churned by the gods and demons, धन्वन्तरि emerged bearing the jar of nectar in his hand 'अथोदधेमध्यमानात्काश्यपैरमृतायिभिः । उदतिष्ठन्महाराज पुरुष परमाद्भुत ॥ 31 अमृतापूर्णकलश विभ्रद्वलयभूषित । स वै भगवत माक्षाद्विष्णोर शाशसम्भव ॥ 34 धन्वन्तरिरिति ख्यात आयुर्वेददृगिज्यभाक् ॥ 35 भागवत० VIII 5 धन्वन्तरि is also the promulgator of the science of medicine, as we learn from सुश्रुतसंहिता I 1 'अथ एतु भगवन्तममरवर काशिराज दिवोदास धन्वन्तरि सुश्रुतप्रभृतय ऊचुः' For curing the dying king, the ocean as if wanted धन्वन्तरि and lashed itself into fury as at the time of churning Mark the genitive धन्वन्तरे with स्मरन्त 'अधीगर्धदेशा कर्मणि' पा 2 3 52 (verbs having the sense of 'to remember' and the roots दृक् and ईश् govern the genitive of the object) भीतानां goes with ककुभां (दिशान्) भृश ककुभां high rose up comets, appearing like the hair of the quarters, that were apprehensive of the death of the king, (hair) that was plentiful (विकट, or frightful) and curly with extended knots The quarters we fancied to be the wives of the king and comets (that are long) as hair Women whose husbands are dying would never think of decorating their hair by making a triple braid, but would tie it together in a knot वितत कुटिला may give two more meanings, (1) that are plentiful and curly like the peacock's outstretched tail, (2) that are terrible (विकट) and crooked with outstretching masses of flames (शिखा) It is usual to compare the hair of beautiful women with the peacock's tail See रघु० 9 67 Comets have flashing tails धूमकेतव —compare 'उपप्लवाय लोकाना धूमकेतुरिवोत्थित ॥' कुमार० II 32 धूमकेतव may also mean 'fires' But as दिग्दाह is mentioned below, it is better to take the sense of 'comet' धूमकेतुभिः (by comets, fires) करालितानि (rendered terrible) दिङ्मुखानि यस्मिन् (adj of भुवनम्) दिङ्पालै आरब्ध आयुष्कामहोम तस्य धूमेन ध्वम्नः The quarters had a dark (threatening) aspect on account of the comets The poet fancies that this is due to the smoke of the sacrificial fire kindled by दिङ्पालः for securing long life to the king For the eight guardians of the quarters, see notes p 25 अष्टा भा (lustre) यस्य (adj of अमण्डले) तस्य बभ्रुणि reddish brown like a red hot iron jar भानु जहार In the sun's disc someone desiring the (continuance of) the life of the (dying) king offered as it were a human offering under the guise of a horri-

ble headless trunk A spot appeared on the sun's disc resembling the headless trunk (कबन्ध-न्धम्) of a man This the poet fancies to be a human offering Compare रामायण अरण्यकाण्ड Chap 23 11 'कबन्ध परिधामामो दृश्यते भास्करान्तिके' ज्वलित परिवेशमण्डल (circle of halo) तस्य आभोग (expanse) तेन भास्वर (adj) of श्वेतमानु, the moon) जिघृक्षया (ग्रहीतुमिच्छया) जम्भमाण (yawning) स्वर्मानु (राहु) तस्माद् भय तस्माद् उपरचित अग्निप्राकार येन The moon had a circle of blazing halo round it The poet fancies that it was a wall of fire raised by the moon out of the fear of Rāhu that had opened its mouth wide to swallow the moon अवनि साधिता (1) won over by the valour of the king, (2) decked by the brilliance of the king अदह्यन्त दिश the reddened quarters were as if burnt The quarters glowed red (this is called दिग्दाह) A loving (अनुरक्त) woman would enter fire before her husband dies (प्रथमतर &c) A woman who wants to die by burning herself would be decked with all decorations (प्रसाधित) स्रुत शोणितशीकराणां (रक्तविन्दूनां) आसार (shower) तेन अरुणिता (reddened) तनु यस्या अनुमरणाय for following (her lord, the king प्रभाकर०) in death प्रावृत् पाटल (red) अनुकपट यया The earth was wet with a shower of blood The poet fancies that the earth was going to be a सती and had covered herself in a red garment as a सती did नरा भीतै afraid of the tumult that would arise on the king's death कालायस दिग्द्वाराणि the doors of the quarters were blocked by masses of untimely dark clouds as if they were iron door-panels Though it was not the rainy season, dark clouds rose in the sky The poet fancies them to be the doors of the sky प्रेत रटन्त like the shrill (पटु) sounding drums beaten at the march of the Lord of the dead (यम) When a king marches, drums are beaten हृदयस्फोटना (applies to पटहा and निर्घोषा) making the heart to burst पस्फासिरे perfect of स्फास् 1 A to swell निर्घा घोषा the terrific sounds of whirl-winds निर्घात — 'पवन पवनाभिहतो गगनादवनौ यदा समापतति। भवति तदा निर्घात स च पापो दीप्तविहगरत ॥' बृहत्संहिता 39'1 निकटीभवन् यममहिष तस्य खुरपुटे उज्जता As the king was dying, the buffalo of यम is fancied to be near द्युमणि सूर्य तस्य धाम (brilliance) This is the object of धूसरीचक्र (rendered dim) क्रमेलक वृष्टय showers of dust brown like camel hair विरसविराविणीनाम् that howled disagreeably (so as to produce disgust) The reading विसर० would mean 'that howled in groups'. It is not so good

उन्मुखीनान् that had uplifted their faces शिशिनो राज्य rows of female jackals howled, receiving (प्रतीच्छन्त्य) the flames of fire like meteors falling from the sky. The words in the text as they stand cannot be well construed इव should have been placed after पतन्ती or उल्का. The idea seems to be that the jackals had blazing firebrands in their mouths and howled, meteors also blaze and fall from the sky. C and T translate 'like firebrands catching fire from flames that fell from the sky'. But then the difficulty is what are the points of resemblance between rows of jackals and firebrands. Instead of being compared to firebrands, jackals are described as carrying firebrands. Compare 'नदन्मुखोल्काविचितामिषाभिः स वाद्यते राजपथः शिवाभिः ॥' रघु० 16 12. If we read ज्वालाभिः with three MSS of B, all the difficulties may be removed. Then the meaning will be '(jackals) that as if received in the shape of flames of fire the meteors falling from the sky'. उल्का also means 'a firebrand'. धूमायमानः कबरीविभागः (सीमन्तः) तेन विभावितः विकारयासाम् whose distress was shown by the fact that the parting line of their hair emitted smoke. प्रकीर्णेन केशपाशेन प्रकाशितः शोकयाभिः that as if manifested their grief by their dishevelled hair. One who is in grief has dishevelled hair. It was believed that in times of misfortune the hair of the images of goddesses in the house emitted smoke. That smoke is fancied to be dishevelled hair (both being dark). सिंहासनस्य समीपे उप० (अव्ययीभावः) आमरम् — भ्रमराणामिदम्. Read विधूयमानम् for विदूय० कालरात्र्या विधूयमानम् वृजिनः (curved, curling) वेणीवत् तस्य विभ्रमः (object of विभ्राणम्) — (bearing) the appearance of the braided hair of कालरात्रिः, that (hair) is curly and dangling (about the neck). वेणी is the hair of women twisted into a single unornamented braid (when their husband's are absent or ill). The dark and hovering bees resemble the dark and dangling braid. कालरात्रिः night of destruction at the end of the world. As the king was dying the word is appropriately used here. अटताम् goes with वायसानाम् व्याक्रोशी the cawing (of crows). For the cry of the crow as an evil omen, see text p. 20 ll. 22-23. Compare वनपर्व 179 44 'पृष्ठतो वायसः कृष्णो याहि याहीति शसति' ० मध्यात्—connect this with उच्चखान सरम लोहितम् as red as a piece of juicy meat चञ्चन्ती (moving about) चञ्चु (beak) यस्य उच्चैः may be connected with कूजन् or with उच्चखान (tore away on high).

P 27 l 27—p 28 l 11 अन्य देव्या इति The principal sentence is 'अन्यस्मिन्नहनि समीप अस्य (हर्षस्य) राजकुलात् वेलेति नाशा यशोमत्या प्रतीहारी आजगाम द्रुतगतिवशेन विशीर्यमाणा (broken) अलङ्कारा तैः शाङ्कारिणी (causing a tinkling) विज पादस्य (she) seemed to be the triumphal proclamation of despondency आकुलयो चरणयो चलन्ती तुलाकोटि तस्या कणितेन वाचालिताभि उद्धीवाभि that raised their necks The Hamsis began to cackle when they heard the jingling of anklets and followed it The poet fancies that they did so in order to ask the news 'पादाङ्गदे तुलाकोटिर्मञ्जरी नूपुरोऽस्त्रियाम्' अमर ('तुलाकूटे जङ्घाया कोटिरिव' क्षीरस्वामी) स्खलिते विशालश्रोण्या शिञ्जाना रशना ता अनुरीति इति० राविणी ताभि—that screamed in response to the girdle jingling on her broad hip when she stumbled बाष्पान्धा—she stumbled being blinded by tears, when she stumbled, the bells of her girdle rang and the domesticated cranes screeched It was then screeching that guided her अदृष्ट कवाटपट्ट तस्य सघट्टन (striking against) स्फुटित ललाटपट्ट तस्य रुधिरपटल तेन—her face was covered with blood as her forehead struck against the panels of doors which she did not observe in her weeping The blood resembled the fringe (पटान्त) of a red silken garment (with which also women may veil their face) सन्नापबलेन विलीन कनकवलय तस्य रसधाराम् She was throwing aside her cane (which she was to carry as a doorkeeper) The poet fancies that it was the stream of her golden bracelet that melted because of her सन्ताप (sorrow, heat) Both cane and gold are yellow मुख पटी स्फुरन्ती आकर्षन्ती she drew (into position) her flashing silken shawl that was waved about by her breath मुख० and स्फुरन्ती apply also to निर्मोक्तमञ्जरीम् फणिनीव पन्ती as a female serpent may draw after her a slough Both the shawl and slough are white नम्रा . ससिना (adj of सञ्चयेन) that hung over her bent shoulders तमाल वरेणेव—her dark hair resembled a tattered garment of Tamāla leaves (which are dark) धम्मिल्ल रहितेन that was not arranged into a braid 'धम्मिल्ल सयता कचा' इत्यमर शिरो कुचा her bosom was covered with a dangling mass of hair कुच . पीडय—beating the breast is a sign of sorrow The word पीडया suggests that her breasts were hard (which is a sign of youth and beauty) समुच्छ्वन्न swollen If one were to scald his hands with boiling water (hot tears), the hands would be dark red निर्झर a stream, spring शीर्यति—that was scattered into drops (adj of निर्झरे) सपयन्तीव लोकम्—the idea is—in her bright

cheeks the people were reflected Tears flowed from her eyes in streams on her cheeks and thus the reflections were bathed in water (tears) She was to tell the people sad news and thus plunge them into the fire of sorrow One who kills himself by entering fire has first to perform a ceremonial bath *प्रवृत्तै* starting from her restless eyes *तारकाशुभि* by the rays of the pupils *इयामा दहन्तीव*—her pupils were dark and she cast dark glances, whereby the day looked darkened The poet fancies that the day looked dark because it was burnt by her grief *प्रत्युद्गता* received, welcomed *कुट्टिमे न्यस्त हस्तयुगल* *यया* she made her obeisance to the prince *गलन्तीभिः* &c —Her lip was dry through grief, when she bent her face, the rays of her gleaming teeth fell upon the lip The rays resemble water *किमपि दद्या* the queen has resolved upon something (strange)

P 28 ll 12—34 *ततस्त लापान् अपरम्*—he was already grieving for his father and now he had to grieve for his mother *च्युत सत्वेन* as if left by firmness of mind *द्रुत-* melted *आचान्त* drunk *तुलित* weighed & e lifted up, made light of *अङ्कीकृत* branded *आतङ्गेन* by pain *अप्रतिपत्ति (अविद्यमाना प्रतिपत्ति यस्य)* who did not know how to proceed *प्रतिपन्ना सज्ञा येन* who regained his consciousness Put the dash and quotation mark after this and not before *दुःखामिषङ्ग* impact or contact of griefs *कठिने* qualifies both *हृदये* and *अदमनि* *द्रुत पयति* gives rise to fire When an iron hammer falls upon hard stones (flint), sparks issue forth When many causes for grief arise, the heart is set ablaze *निरनुक्रोशस्य = निर्दयस्य* तत्र *लापान्*—the principal sentence is तत्र च *राजमहिषीणाम् अश्रुणोत् दूरादेव .आलापान्* The queens, being about to burn themselves, bid a last farewell to their favourite attendants, trees, pets and things *चिन्तय जननी* take care of yourself, your mother is going abroad *जातीगुच्छ* a clump of jasmine *सर्षणीया हारा* —It was the convention of poets that the *अशोक* tree blossomed when kicked by young damsels Such conventions are summarized in the verse 'स्त्रीणां स्पर्शाग्निवज्जुर्विकसति बकुल सीधुगण्डूषसेकात् पादाघातादशोकस्तिलककुरवकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात् पटुमुदुहसनाच्चम्पको वक्त्रवाताच्छतो गीतात्रमेरुर्विकसति च पुरो नर्वनात्कारणिकार ॥' quoted by मञ्जिनाथ on मेघदूत II 17 Compare कादम्बरी 'अशोकतस्ताडनारणितरमणीमणिनूपुरझङ्कारसहस्रमुखरेषु' (p 138 of P). कर्ण राधाश्च and the fault

of plucking thy tender leaves for (making them into) ear-
ornaments वारुणी रैलित naughty on account of receiving
mouthfuls of wine The वकुल blossomed by the sprinkling of
mouthfuls of wine See the verse quoted above दातव्यो .लि you
should offer to me the handful of water निवाप libation of
water offered to deceased parents &c at a श्राद्ध (‘पितृदान निवाप
स्यात्’ इत्यमर) अपत्यमसि gives the reason किं व्याहरसि—why do you
call me ? स्वप्ने—she wishes that the *Mānā* may dream of her
departed mistress मार्गलजम्—who clings to my path सम्भावित
honoured, celebrated गृहहरिणिके domesticated doe (vocative)
नोविदह chamberlain ‘सुविदन्त विवाह जानन्त लान्ति सुविदह्णा ऊढा
स्त्रिय तत्र भवा सौविदह्णा’ क्षीरस्वामी बलकी lute ‘वीणा तु बलकी’ इत्यमर
अयं जन—refers to the person speaking (one of the queens)
कालायनी or—निका means ‘a widow of middle age who puts on
red garments ‘कालायन्यर्धदृढा या काषायवसनऽथवा’ इत्यमर’. अलक्षणां
who am unlucky (*lit* not possessed of auspicious signs)
भात्रेयी foster—sister अपश्चिमां—अविद्यमान पश्चिम यस्या—who can
be seen no further hereafter अयं लि Here do I fold my
hands by way of bidding (last) farewell अवर अङ्ग embrace at
the time of death

P 28 l 35—P 29 l 24 दह्यमान ददर्श The principal sen-
tence is तै. (आलापै) दह्यमानश्रवण प्रविशन्नेव नियान्तीमातर ददर्श दत्त सर्व
स्वापतेय (धन) यया स्वपतौ साधु स्वापतेय according to ‘पथ्यतिथिवसतिस्वपतेर्दञ्ज’
पा 4 4 104 गृहीत मरणप्रसाधन यया who put on all the decora-
tions of death (as सती) जानकी वेद्यन्तीम् who was about to
enter fire before her husband like Sītā सीता entered fire in
the presence of (पुर) her husband For the incidents leading
to the अग्निशुद्धि of सीता, see रामायण युद्धकाण्ड Chap 115-118
After the defeat and death of रावण, राम received सीता rather
coldly and said that he could not take her back as she had
dwelt long in another’s house सीता then called upon लक्ष्मण
to prepare the funeral pyre Going round राम and calling
upon fire not to harm her if she was chaste, she entered it
The fire assumed bodily form and handed over सीता to राम
प्रत्यग्र (fresh) स्नान तेन आर्द्र देह यस्या सा वेदेहा तस्या. भाव वेदेहा
तया लक्ष्मी when it rose out of the ocean at the time of chun-
ning must have been wet as the queen was कुसुम्भ दधानाम्
who wore two garments reddish brown with safflower juice,
as if she were the Heaven with two twillights सान्ध्य *ady*
(from सन्ध्या) We must read अविद्यमानरण० Her husband was

yet living and therefore she was going to die like a सुवासिनी with all her decorations, with ताम्बूल in her mouth and so on. The author specifies below some of these, such as कण्ठसूत्र, हार, अङ्गराग &c ताम्बूल पाटलम् reddened by the mass of the brilliance of her lip that was dyed dark-red with betel पट्टाशुकम् a silken cloth (shawl &c) चिह्नम्—all the signs of a सुवासिनी that she wore on her body were tinged with the hue of her lip कण्ठसूत्र- (Marathi मगळसूत्र)—is an indispensable ornament always worn on the neck by all women whose husbands are living The red कण्ठसूत्र hanging on her bosom looked like a stream of blood issuing from her broken heart तिर्ष त्पीडयन्तीम् who pressed her throat with a necklace the threads of which were drawn aside by the thorn-like point of her ear-rings that were bent crosswise, as if it (necklace) was a halter of white silk rolled together The idea of पाश is suggested by her approaching death The necklace of pearls with its threads resembled a white silken rope with which one may hang oneself सरस (juicy, thick) कुङ्कुमाङ्गराग (saffron unguent) यस्या सा ंरागा तस्या भाव ंरागता तया क्वलिता devoured दिवक्षता—instru of the desiderative base of दृश् Her body glowed with saffron paste and therefore appeared as if it were surrounded by flames of fire चिता . पूरयन्तीम्—tears fell on her garment Being white they looked like flowers which would be required as offerings to the funeral fire गृह विकिरन्तीम्—bracelets that she wore fell from her hands at each step, they resembled offerings presented to गृहदेवता in bidding them a last farewell आप्रपदीना reaching to the feet 'स्यान्निष्वाप्रपदीन तस्यामो त्वाप्रपद हि मत्' अमर The word is formed according to 'आप्रपद प्राप्नोति' पा 5 2 8 (पादस्याप्र प्रपद तन्मयस्दीकृत्य आप्रपदम्) गुण मालाम् a wreath of flowers strung together The wreath reaching her feet resembled a swing, which also has गुण (ropes) resembling garlands The swing is said to be that of यम, because she was going to die अन्तर्गुञ्जन्त मधुकरा तै मुखरेण आमन्त्र्य कर्णोत्पलेन—the idea is —she had a lotus on her ear as an ornament In that lotus bees were humming The humming of bees is fancied to be the words of farewell uttered by her कर्णोत्पल to the lotus of her eyes (that were about to perish along with her) Domestic हस्त are always represented as following the tinkling of the anklets of ladies See above (text) p 27 ll. 28-29 बद्ध मण्डल यथा स्यात् लक्ष्मी in a circle सनिहित प्राणसम यस्मिन् (1) on which her husband dear to her as her own life was drawn, (2) in which

her husband dwelt (with चित्तम्) She held fast (अविचलं) in her hand a board, her mind also was fixed fast on dying Remove the comma after दामकाम् अर्चार्थं (पूजार्थं) बद्ध उद्धृतमान थवलपुष्पाणा दाम यस्याम् (with पताकाम् and यष्टिम्) She had held fast to her bosom the spear haft of her husband and had tied round it in worship a garland of white flowers The poet fancies the प्रासयष्टि to be the banner of a पतिव्रता The pole of a banner also has garlands of flowers hanging from it 'प्रासस्तु कुन्त' इत्यमर A सती if her husband died abroad was allowed to burn herself with his पादुकाः Here यशोमती being the wife of a warrior appropriately takes प्रासयष्टि बन्धोरिव—When a person in grief sees a friend or relative, tears begin to flow Compare for the idea 'सन्तानवाहीन्यपि मानुषाणा दुःखानि मद्बन्धुवियोगजानि । वृष्टे जने प्रेयसि दुःसहानि स्रोत मद्दलैरिव सप्लवन्ते ॥' उत्तरराम० IV 8, 'स्वजनस्य हि दुःखमप्रतो विवृतद्वार-मिवोपजायते ॥' कुमार IV पत्यु —is to be connected with सचिवान् पादपतने समुद्रमत् अभ्यधिक बाष्पाभ्य तस्य प्रवाहेण उपरुद्धा दृक् येषाम् whose eyes were choked up by the torrent of tears that welled up when they fell at her feet कथं देशान् who with difficulty understood the instructions (she gave) अनुनयेन (courteously) निवर्तित अत एव विधुर (distracted) वृद्धबन्धुवर्गं तेन वर्धमान ध्वनि यस्य There was wailing in the house, which was augmented by the group of old kinsmen, who, when they followed the queen, were courteously asked by her to return to the house भर्तुं हृदयाम् whose heart was captivated by the roar of caged lions, that resembled the voice of her lord धात्र्या सञ्चिताम् who was adorned by her nurse and by her own devotion to her lord Her nurse had helped in decorating her person In each of the following clauses, words like प्रसाधिताम् bear a literal and also a metaphorical meaning जरत्या धार्यमाणाम् she was supported by an old woman and by swoon, both being familiar Frequent swoons gave relief to her aching heart and supported her व्यसनसङ्गतया (1) who accompanied her in her misfortune (with सखी), (2) that was connected with (& e arose from) her misfortune (with पीडा) गृहीतसर्वावयवेन—her servants clasp- ed her limbs, anguish pervaded all her limbs कुल . छिताम् she was preceded by great nobles and she was full of heavy sighs अतिवृद्धैः—the chamberlains were very old, while her sorrows were very heavy (वृद्ध grown, increased) कौलेयक a dog Everything that pertained to her husband was dear to her and she was sorry to part even from the favourite dogs of her husband

‘कौलेयक’ सारमेय कुकुरो मृगदशक’ इत्यमर The word is formed from कुल according to ‘कुलकुक्षिमीवाभ्य श्वाखलङ्कारेषु’ पा 4 2 96 (ढक्ञ्। कौलेयक श्वा, कौलोऽन्य । सि कौ) सपत्नी पतन्तीम्—in the hour of death, she forgot all petty jealousies

P 29 l 25—P 30 l 10 दूरादेव प्रारोदीत् सलेह चूह
the hair on the top of whose head was as if affectionately kiss-
ed by the rays of the jewels of the anklets (of his mother)
When he fell at his mother’s feet, the rays of the jewelled ank-
lets naturally fell on his hair The poet fancies that the rays
did so out of love देवी त्पतनम्—the sentence is देवी यशोमती बाणो-
त्पतन निवारयितु न शशाक पादयो निहित शिर येन (*adj* of तनये) विमनसि
whose mind was distracted गुरुणा दृश्यमाना arrested or enve-
loped by the great force of grief as by a large mountain
उद्देगस्य आवेग तेन The reading of A and C ‘उद्देगवेगेन’ is also good
If a torrent be arrested by a large mountain, it runs past with
great force मूर्च्छा एव अन्धतमस (blinding darkness) ‘अवसमन्वे-
भ्यस्तमस’ पा 5 4 79 (तमस् when preceded by अव, सम् and अन्ध
has अ added on to it) रसातल is one of the seven पाताल (अतल,
वितल, सुतल, तलातल, रसातल, महातल and पाताल) पाताल, as the haunt
of demons, must be dark There is also another suggestion.
A torrent flows on the earth (रसातल) चिर ण्डितेन formed
into a mass by being pent up for a long time लेह भूयमाना
she was overwhelmed by a tide of love that manifested itself
in full strength If a flow (of water) were pent up for a long
time, it bursts forth in a flood, similarly if one checks tears
for a long time, they will gush forth irresistibly कृता प्रयत्नाः
यया सा व्यक्ता उत्कट (great) कुचयो उत्कम्प तेन प्रकटित असह्यशोकस्य
आकूत (emotion) यया गद्गदिकया गृह्यमाण गल तेन विकला who was
in a distressing condition with her throat choked up (on
account of tears) नि सामान्येन (unparalleled) मन्युना (grief)
तरलीक्रियमाणः अधरोदेश (अधरप्रान्त) यस्याः पुनरुक्तेन (repeated) स्फुरणेन
निविडित (tightened) नासापट यस्या We may perhaps explain
differently Her grief was so great that it could be inferred
from the tremor of her lip But her nose also was in tremor
This latter was superfluous (पुनरुक्त) so far as the inference of
the grief by which she was shaken was concerned सन्ध्याय—con-
nect this with षपटान्तेन and वदनेन्दुम् सन्ध्याय . वदनेन्दु she covered
up her moon-like face, that was raised up a little, with the
hem of her shawl (अश्रुकपट) the body of which was inlaid with
a row of the rays of her nails, as if with a flood of lucid tears

issuing through the small interstices (of the shawl) As she held the fine shawl with her hands, the rays of her bright nails shot through the interstices of the fine texture of the shawl The bright rays resembled tears करनखमयूखमालया खचिता तनु यस्य (adj. of अपटान्तेन) तन्वन्तरेभ्य निर्गच्छत् अच्छ अस्म तस्य स्रोतसा इव. सरन्ती—governs शैशवम् as its object अङ्कुशादिन अस्य (हर्षस्य) of him while he lay on her lap ज्ञाति हृदया as her heart thought of her parents' home न पश्यतम् do not look at (me) विश्रान्त भागधय दस्या whose good luck has come to an end अस्मिन्निहित—राज्यवर्षेन had been sent away on the expedition against the Hūnas इवशूर०—we saw at the end of the fourth उच्छ्वास that राज्यश्री left the parental roof with her husband किम् जनेन How have I offended you? अपराद्ध तव—the root राध् with अप meaning 'to offend' governs the genitive or locative of the person offend ed. मुषितास्मि I am robbed कृतान्त=दैवम् मुक्त कण्ठ यथा स्यात्तथा—lit giving a free scope to her throat ॥ e bitterly, loudly प्राकृतप्रमदेव like an ordinary (or low) woman

P २० l 11—P 31 l 11 प्रशान्ते पतत् प्रशान्ते वेगे when the force of grief had ceased प्ररुदितस्य—connect this with इष्टिम् पक्ष्मपालीषु पुञ्ज्यमान नखकिरणनिबद्ध यस्या पक्ष्म मार्ज she wiped his eye that as if melting only flowed the more, on the tips of the lashes of which clustered. a mass of the rays of her nails When she placed her hand on his eye the rays of her nails looked like tears स्वयमपि connect this with लोचने प्रसृज्य (after wiping her son's eyes, she wiped her own) कठोर दरे the inside of which (eyes) was bereft of whiteness that was swallowed up by a deep red On account of long weeping her eyes had grown red धवलस्त्रा instrumental of धवलस्मिन् (from धवल) See notes on कालिमा above p 68 कथत् अस्म तेन श्वयन् पर्यन्त ययो the corners of which had become swollen by hot (lit boiling) tears शुक्लशीकरेण तार (bright) तारकित पक्ष्म ययो the bright eyelashes of which were starred with lucid drops (of tears) तारकित (having stars ॥ e spotted)—तारका सजाता अस्य—according to 'तदस्य सजात तारकादिभ्य इतच्' पा. ५ २ ३६ The bright drops of tears on the eyelashes resembled stars सूक्ष्मतराणा अश्रुविन्दूना परिपाटी (series) तस्या पतनानुबन्ध (continuous falling) तेन विधुरे (लोचने) बाष्पाद्र् लताम् then she placed on the top of her ear her tresses that were loosened in her sorrow and that stuck (गृहीता) to her cheek wet with tears. अभःमस्त. सटाय् she then pushed aside the mass of her hair that

hung obliquely (on her shoulder) and that was entangled with her ear-ornament that had got loose and was dangling about 'बालिका । बालयां बालुकापत्रकाहलाकर्णभूषणे ॥' मेदिनी (कान्त० 130) अमुं चरीयम्—she raised into its position the shawl covering her bosom that had slightly slipped aside तरङ्गित मुखकमलम्—the passage as it stands is difficult to construe. So read लावण्य and कुञ्जिकावर्जितं, as done by C and T तरङ्गितमिव (connect with पयसा below)—the idea is —when she washed her face, it seemed as if it were flooded with waves, as a lotus growing in a lake may be tossed by ripples The reading of B नखाशुपटलेन yields a good sense In washing her face, she again and again passed her hand over it The rays of the bright nails of her hand were like water and hence her face over which the rays spread looked as if flooded with waves मग्नं अंशुकपटान्तं तस्य तनवः तात्रा लेखा तामि लङ्घित लावण्यं यस्य (adj of कमलम्) She had pressed the hem of her shawl against her face when she wiped off her tears The red lines caused by the pressure of the hem marked her beautiful face A lotus flower has also red lines on its petals which are small and deeply impressed like the hem of a shawl (मग्ना अशुकपटान्तवत् तनवः तात्रा &c) कुञ्जिकया आवर्जित राजत राजहसास्य तस्मात् समुद्गीर्णेन—(with water) that was emitted from a swan-mouthed vessel of silver inclined by a hunch backed girl The attendants of the harem always included hunch backed persons, dwarfs, deaf mutes and eunuchs See कादम्बरी 'प्रनृत्तकलमूककुञ्जकिरातवामनबधिरजडजनपुर सरेण' (p 74 of P), 'कुञ्जकिरातबधिरवामनबधिरकलमूकानुगतेन परिजनेन' (p 59 of P) A lotus may also be bent and be tossed with water emitted from the mouth of a swan that being white resembles silver The swan may be attracted by a कुञ्जिका (a fragrant flower plant) कल धृते held by deaf mutes 'कलमूकोऽवावृत्तिः' इति हलायुध . वास शकले on a piece of cloth, napkin नासि ह्ये वा It is not that you are not loved, nor are you devoid of good qualities, nor do you deserve to be abandoned स्तन्ये .. हृदयम्—She means to say that her whole heart is with him, as if it had been drunk up by him प्रभृता प्रभोः (प्रभाकर-वर्धनस्य) प्रसादा तै. अन्तरिता—She means —between you and me (that am to see you) intervene the numerous favours bestowed on me by my husband My eye only sees them and not you पुरुषान्तरविलोकने व्यसनं (attachment) अस्ति अस्या . Both उदनी (sovereignty or Glory) and earth (क्षमा) pass from one brave

man to another and feel no pang in leaving one to go to another कुलकलत्रम्—I am a lady of a noble house चरित्रमात्र धन यस्या धर्मेण धवले spotless on account of its righteousness प्रशस्त पुरुष पुरुषप्रकाण्डम् 'मतल्लिका मचर्चिका प्रकाण्डमुद्धतलजौ । प्रशस्तवाचकान्यसूनि' इत्यमर वीरजा—Unfortunately Bāna does not give us the name of the family in which यशोमती was born पराक्रमक्रीता bought by valour & e who cares only for valour or whose heart is won by valour भरत—The reference is probably to भरत, the son of दुष्यन्त and शकुन्तला There was another भरत, son of ऋषभ and grandson of नाभि after whom India came to be called भारतवर्ष See for his story विष्णुपुराण II 1 and 13 and मार्कण्डेय पृ 53 40 भगीरथ—son of दिलीप and descendant of सगर—brought down the Ganges from Heaven नाभाग—For the story of नाभाग, see विष्णुपु० IV 1 and मार्कण्डेयपु० 113 There is a great deal of confusion about नाभाग The रामायण makes him the son of नहुष and grandson of अम्बरीष (अयोध्याकाण्ड 110 33), while in the विष्णु० he is represented to be the son of नेदिष्ठ and father of अम्बरीष In the अर्थशास्त्र of कौटिल्य (p 12) we find that अम्बरीष was the son of नाभाग वृन्दारक best, m god सेवायां मभ्रान्ता (flurried) अनन्तसामन्तसीमन्तिन्य ताभि समावर्जितै (poured) जाम्बूनदधौ अभिषेक जाम्बूनदम् gold ('जम्बूद्वीपे जम्बूफलरसोत्पन्नयां जात जाम्बूनदम्' क्षीरस्वामी) महादेवी ललाटेन—My forehead secured the honour of having the fillet of chief queen tied round it पट्ट is the broad band which runs round the crown immediately above the forehead The बृहत्संहिता (chap 49) gives some directions about पट्ट to be worn on the crowns of kings, queens, &c अमित्राणां कलत्राणि एव बन्दीवृन्द (troop of captives) तेन विधूयमान चामरं तस्य मरुता च ल चीनाशुक (silken cloth from China) तस्य धरौ शिरसु निहित चरणयुगलम्—we need not take these words literally What she means is that she completely humbled her co-wives नमन्त्य निखिलकटककुडम्बिन्य (the matrons of the whole capital) तासां किरीटेषु (diadems) भाणिक्यानि तेषां मालाभि अव्यक्तम् All the matrons of the capital bowed at her feet, as she was the Mahādevī एव यदा all whose limbs have thus been blessed किमपरमपेक्षे what else should I expect (or hanker after)? आर्यपुत्रविरहिता bereft of husband (applies to both रति and यशोमती) दग्धस्य भर्तुः—काम, the husband of रति, was burnt by शिव, the king's body also would be burnt after his death निरर्थकान्द्रलापान्—the author seems to have in mind particularly the fourth Sarga of the कुमारसम्भव of कालिदास, where we have रतिविलाप. We

know from the Introduction^o to the हृषचरित that बाण was a great admirer of कालिदास पितृश्च धूलि I am like the dust of the feet of thy father & e I am very much inferior to your father There is another idea Dust raised up by the feet of a person goes up into the sky She says that like dust she will go to heaven before her husband to announce the arrival of a hero like him to the Apsarases, who will therefore be pleased with her as the harbinger of good news It was a poetic convention that the Apsarases were ready to welcome to heaven the heroes that died gloriously on the battle-field प्रत्यय—fresh धूम ध्वज यस्य—fire मरणा साहसम्—not to die, but to live at this time would be a cruel thing in me अक्षय—खेहेन्धन (खेह एव इन्धन) यस्य The fire of sorrow for my husband is fed up by the fuel of imperishable love, while ordinary fire is fed with fuel that may be exhausted खेह also means 'oil' कैलासात् ईषत् न्यून कैलासकल्प, see notes on the affixes कल्प, देश्य and देशीय p 38 प्रवमति श्वरे when the lord of my life is departing on a journey (& e is dying) जरत् तुण तस्य कणिकावत् लवीय (जीवित) light like a bit of old (& e rotten) grass जीविते घटते *lit* where can it be possible (or proper) that one should be covetous of life? नर पातकिनीम् that am guilty of the deadly sin of disregarding the death of the king She means that to continue to live after the king's death would be a great sin in her न स्पृश्यन्ति will not touch (& e I cannot enjoy the pleasures of your rule) दुःख भवति prosperity (or grandeur) in those that are consumed by sorrow is inauspicious, accused and useless भूति means 'ashes' also Ashes, except of the sacrificial fire, are अमङ्गल 'भूतिर्भस्मनि सम्पदि' इत्यमर विश्व वपुषा I wish to abide in this world not in flesh and blood, but in the glory of widows The glory of widows was to burn themselves on the funeral pyre of their husbands प्रमादयामि I beseech you न कदर्थनीयासि I should not be slighted by opposing my desire (to burn myself) कदर्थनीय *potential pass p* of the denominative verb from कदर्थ कुत्सितः अर्थ कदर्थ, according to 'को कत्तत्पुरुषेऽचि' पा 6 3 101 (when कु being the first member of a तत्पुरुष compound is followed by a word beginning with a vowel, it is changed to कत्)

P 31 ll 12-27 स तु . खरोद उभयकराभ्या विधृत वपु यस्या^o holding her body in both his arms अवनितलग्न शिरः यस्या . दुर्नि...
 धार्थ concluding that her grief was impossible of being checked.

कुल क्रियाम् and thinking that only that course of conduct be fitting a lady of high family was better क्रिया refers to her resolve to die अभिनन्दति .रूपम्—the author assigns this as a reason why हर्ष acquiesced in the resolve of his mother Noble birth, though made timorous by love, approves of what is proper to the time and place पौरा दिग्भि who was as if obstructed by the quarters that were full of the echoes of the wailings of the citizens सरस्वती—is a river on the banks of which the modern Thanesar (साणवीश्वर) in Karnal District, Panjab, is situated It rises in the Sirmur state on the borders of the Ambala District and is lost in the sands in the great desert for several miles स्त्री पातै she cast terrified glances as is natural to women Her eyes had grown red by weeping Therefore the glances resembled red lotus flowers We have seen above (notes p 13) that red lotuses were to be used in the worship of the sun भानु न्दवी as the form of the moon enters the sun (on the day of the अमावास्या) Note 'चन्द्रमा वा अमावास्यायामादित्यमनुप्रविशति सोऽन्तर्धीयते त न निर्जानन्ति' ऐतरेय ब्राह्मण, 8th पञ्चिका chap 5, compare विक्रमोर्वशीय III 7 'रविमावसते&c' चित्रभानुम्—अग्निम् चित्रभानु also means 'the sun' इतरोपि refers to हर्ष स्वल्प अवशेष यस्या सा ऽक्षेष्वा प्राणवृत्ति यस्य तम् which was almost ebbing away परिवर्त्यमाना तारका यस्य (1) the pupil of whose eye was being revolved (with the king), (2) that makes the stars revolve (with the moon) अस्त ण्तम् (1) about to die, (2) about to set अस्त द्रुतः assailed by an excess of intolerable sorrow त्याजित धैर्यम् affection made him lose all steadiness Mark the construction (हर्षः धैर्यं त्यजति primitive, लेह हर्षं धैर्यं त्याजयति causal, हर्षं लेहेन धैर्यं त्याजित passive causal) आश्लिष्य—governs पादपद्मौ सकल लालितौ fondled by the crests of all haughty kings अन्तस्ता भवन्तम् as if it were his moonlike face melting through an inner fire This and the following clauses are to be connected with अश्रुस्रोतसा सन्तान वर्षन् दशन पद्मानम् as if it were the net-work of the light of his teeth reduced to water His bright tears resembled bright water His teeth were very white अच्छाच्छम् very bright अश्रु वर्षन् showering a continuous stream of tears as if his eyes were made up of a large cloud इतरवत् like a common man विमुक्त आराव (cry) येन.

P 31 l 28—P. 32 l 10 राजा तु लोचने उपरुध्यमाना दृष्टि-यस्य whose sight was obstructed (i. e. whose eyes could not see his son in the last moments) अविरतरदितशब्देन आश्रितौ अवगो

यस्य whose ears were affected by the incessant weeping (of हर्ष) Sight failed the dying king, but the incessant weeping arrested his ears and roused him to some consciousness अविद्यमान महासत्त्व येषाम् that have no firm heart महा बीजिता Firmness of mind is the first (foremost) stay of the people and royal blood comes after it. People first betake themselves to the man of strong will सर्वे अतिशये आश्रित the abode of all eminent things (or virtues) क—क—two कs denote great disparity or incongruity कुल करणमिव to call you the lamp of the family is to slight you whose majesty is like that of the sun प्रदीप (1) lamp, (2) ornament To call a man a lamp when he is like the sun would be really condemning him शौचैर्गण पटुप्रज्ञया (sharp intellect) च उपबृंहित (magnified) पराक्रम यस्य The lion has only physical strength (पराक्रम), but no keen intellect and no heroic heart लक्षणे आख्यात (declared) चक्रवर्ति-पद यस्य पुनरुक्त superfluous गृह्यता श्री accept royal dignity स्वयमेव गृहीतस्य—लक्ष्मी herself has come to you Compare for a somewhat similar idea 'लभेत वा प्रार्थयिता न वा श्रिय श्रिया दुराप-कथमीप्सितो भवेत्' कुमार० V उभय गीषो who are desirous of conquering this world and the next अपुष्कलम् not sufficient, little शशिन कराणा निकर समूह तद्वत् निर्मल यश तस्य सञ्चये एक केवल अभि निवेश (fondness) अस्ति अस्य इति० वेशिन When हर्ष has set his heart in achieving spotless fame alone, it is useless to ask him to take the treasury राजकम्—राज्ञां समूह गतार्थम् meaningless अनुचितनियोग an injunction that is unworthy दीर्घाभ्या दोर्दण्डाभ्या अर्गलितानि (bolted, safeguarded) दिष्टुखानि येन अनुवाद repetition It is a technical term in the पूर्वमीमांसा system When a Vedic text lays down an injunction (विधि), other passages, that either reiterate, explain or illustrate the विधि, are called अनुवाद विधिविहितस्य वचनमनुवाद Harsha was already protecting the world To call upon him to protect the world was simply superfluous, a mere repetition in words आनुषङ्गिकम्—necessarily following, incidental (अनुषङ्गात् आगत ठक्) हर्ष was like a लोकपाल If he guarded the whole world it necessarily followed that he would protect his attendants धनुर्गुणस्य किण तस्य कलङ्क तेन कालीकृत प्रकोष्ठ यस्य whose forearm is blackened by the spot of the scar of the bow-string निग्राह्यताम्—It would be better to have निगृह्यताम् चापलम् rashness, levity नूतन वयसि in tender years निरवकाशा has no room or scope सहज चिन्ता this is a thought for your inherent valour १ e this is a matter which will be

dealt with by your valour, I need not enjoin you to do this. The words are capable of yielding another sense. To ask you to annihilate your foes is casting a doubt (चिन्ता) on your inherent valour. C and T translate 'Annihilate your foes is a suggestion of your inborn valour'. This is not clear. अपुनर् न्नीलनाय never again to open them. The reading of B 'प्रत्यपद्यत पूषात्मज' would mean 'the son of the sun (१ e यम) came to him'.

P 32 l 11—P 33 l 2 अस्मिन्नेवान्तरे नीयत पूषापि—
The force of अपि lies in this that, as the king lost his life, so even the sun lost his brilliance, which is the sun's essence लज्जमान इव अधोमुख the sun hung down as if ashamed. One who feels ashamed hangs down his head. The sun hung down on the western horizon भूपालस्य अभाव (death) तेन शोक स एव शिखी (अग्नि) तेन. A thing heated in the fire becomes red मन्द दिव slowly the sun descended from heaven as if for paying a visit of condolence, following the practice of worldly men. अग्रियप्रश्न is opposed to कुशलप्रश्न दित्सु desirous of giving अपरजलनिधि western ocean सद्यो दत्त नृपाय जलाञ्जलिः येन आलोहितम् slightly red. Water is to be offered with कर (hand, ray). In offering water, one would naturally feel sorrow एव च नीयत—the principal sentence is नरेन्द्र सरस्वती नीत्वा यश शेषतामनीयत निधनेन निधीयमान विपुल वैराग्य यसिन् शान्त वपुः यस्य. An ascetic has distaste for the world (वैराग्य), the sun, a short time after the king's death, lost his radiance (विरागस्य भावः वैराग्यम्, विगत राग रक्तिमा यस्य). An ascetic must be शान्त (restrained), so also the sun's body became subdued (१ e lost its colour). An ascetic enters the recesses of mountain caves, the sun set behind the western mountain समुपोद्गमान (increasing) महाजनस्य अश्रु तदेव दुर्दिन (stormy or rainy day) तेन आद्रोक्षिते निर्वाति (loc sing of *pr p* of वा with निर्) आतपे when the heat (of the sun) became extinguished (as if wet with &c). Separate रुचा (कान्त्वा) इव लोहितायति—loc sing of *pr p* of the denominative verb from लोहित. The world was reddened by the glow of the setting sun, but the poet attributes the glow of the world to the tear-flushed eyes of the people उष्णायमाना (hot) अनेकनराणां निश्वासा तैः सन्ताप तेन घुष्ट (scorched) नृपा कमलिनीषु when the lotus beds were left by glory, as if the latter had started to follow the king (in death). Day lotuses fade in the evening १ e their glory leaves them. That लक्ष्मी is identified with राज्यलक्ष्मी and is fancied as leaving them to perish after

the king पति मुवि when the earth, having covered itself in shadows, became dark as if through grief for her husband A king is poetically spoken of as the husband of the earth The shades of evening were falling fast and so the earth seemed to be shrouded in them श्यामायमाना (1) becoming dark, (2) behaving like a श्यामा (a handsome lady) A handsome woman would have all her brilliance (छाया) covered up (i.e. gone) through grief for her husband परिवृता (concealed) छाया (कान्ति) यस्या, छायाभिः परिवृता परिवृताछाया (like the compound राजदन्त) C and T prefer the reading परिवृत्त for परिवृत and explain 'the shadows have retraced their course eastwards' परित्यक्तानि कलत्राणि यै (applies to both कुलपुत्र and चक्रवाक) The चक्रवाक becomes separate from its mate at the approach of night See above p 10 and 57 वनान्तान् (1) vicinity of woods (with कुलपुत्र), (2) the fringes of water (with चक्रवाक) The noble young men betook to woods out of grief, the चक्रवाक to water 'वने सलिलकानने' इत्यमर छत्र शयेषु when the water-lilies closed their calyx, as if afraid of losing the umbrella-like expanse of their petals कुशे जले शेते इति कुशेशयम् 'सहस्रपत्र कमल शतपत्र कुशेशयम्' इत्यमर The lotuses closed their buds at the departure of the sun The poet fancies that the lotuses did so because they were afraid that their petals would fade and their umbrella-like appearance would disappear There is another meaning The lotuses are compared to devoted servants (lying on mere कुश grass in their grief and not on soft beds) They were terrified by the breaking of the royal umbrella (i.e. by the death of the king) and hide the treasure (कोश) in order to safeguard it for the rightful heir C and T explain that lotuses are compared to queens, who hide the treasures But कुशेशय is not feminine Besides it is not in keeping with Indian sentiment to represent the widowed queens as hiding treasures when engrossed in grief छत्रभङ्ग would be a very bad omen, foretelling the death of the king Compare बृहत्संहिता 46 74 'शक्रध्वजेन्द्रकीलस्तम्भद्वारप्रपातभङ्गेषु । तद्वत्कपाटतोरणकेतूना नरपतेर्मरणम् ॥' स्फुटित तपे when the red glow (of evening) flowed away (gradually vanished) as if it were the flood of blood from the broken hearts of the quarter wives अनु धीशे when the lord of brilliance (the sun) remained only in अनुराग (red glow, love) The sun vanished and what he left behind was only the red glow of the western sky The king, who also was

तेजसामधीश, had gone away, leaving behind only love वितन्यमान
 बहल राग तेन पाटलायाम् प्रेतपताकायाम्—A banner flies in the sky
 स्फुरन्तीषु लेखासु when streaks of darkness appeared obstructing
 sight The black chowries of the hearse resemble darkness
 and are an evil omen when seen (दर्शने प्रतिकूला) अस्तिता काष्ठायाम्
 (1) अस्तितायुर्वत् काला काष्ठा दिश यस्याम्—in which the quarters
 are dark like black aloe wood (with रजनी), (2) which had
 the black beams of dark aloe wood (with चिता) अस्तितायुरो
 कालानि काष्ठानि यस्याम् दन्तामल . लक्ष्मीषु—Here there are numerous
 puns The principal idea is that the night lotuses (कुमुद)
 began to expand The night lotuses are compared to *satis*
 joyfully following their husbands in death दन्तवत् (like ivory)
 अमलै पत्रै (petals) प्रसाधिता कर्णिका यासाम् (with कुमुद), दन्तस्य
 (of ivory) अमलै पत्रै (thin plates) प्रसाधिता (manufactured)
 कर्णिका (ear ring) यासाम् (with women) पत्र may also mean
 'painting or figures' in the latter case 'कर्णललाटात्कनकहारे' पा
 4 3 65 Compare ललाटिका above केसराणा (filaments) मालाभि
 कल्पिता मुष्टमालिका यासाम् on whose top (मुष्ट) there were rows
 of filaments (with कुमुद), (केसराणा वकुलाना &c) whose heads
 were wreathed with garlands of वकुल (with Satis) We saw
 above that a Sati was to die with all her ornaments &c प्र..
 मुखीषु (1) with expanding buds (with कुमुद), with smiling
 faces (with Satis) A Sati was not to show that she regretted
 the step that she was taking The निर्णयसिन्धु (परि० III) quotes
 a passage from the स्कन्दपुराण 'अनुव्रजति भर्तारं गृहात्पितृवनं मुदा ।
 पदे पदेऽथमेधस्य फलं प्राप्नोत्यनुत्तमम् ॥' अव कूजिते when the twitter of
 groups of birds lying in their nests (कुलाय-यम्) at the top of
 trees was heard as if it were the tinkling of the bells of the
 descending car (विमान-नम्) of the gods It was believed that
 celestial cars were sent to take heroes and great souls to
 heaven नाक पत्रे इव—the round and bright orb of the moon
 resembles a white umbrella The moon rose in the east, of
 which Indra (पुरुहूत) is the lord The poet fancies that the
 rising moon was the umbrella of Indra, come forward to wel-
 come the king (प्रभाकर०) who was travelling along the
 path of heaven नरेन्द्र refers to प्रभाकरवर्धन, connect the word
 with अनीयत स्वयं स्कन्धे—the feudatories themselves took on
 their shoulders the bier (शवशिविका) शिविसम—शिवि was
 a king and is referred to as an ideal of self-sacrifice
 Once इन्द्र assumed the form of a ह्येन (hawk) and pursued धर्म

as कपोत The latter threw himself on the lap of शिवि for help The इयेन asked the king to give his own flesh in return for the कपोत whom he wanted to save When the कपोत was placed in a balance, its weight increased and शिवि had to offer his whole body Thereupon the gods showed themselves to him See कथासरित्सागर I 7 88 ff, रामायण II 12 43 'शैब्य इयेनकपो-
तीये स्वर्मांस पक्षिणे ददौ ।' पुरोहित पुर सर येषाम्—headed by the family priest हुताश नीयत by being honoured with fire, he was re-
duced (to ashes), so that nothing but his fame remained

P 33 ll 3-24 देवोऽपि यामिनी पुञ्जीभूतेन—goes with
लोकेन All the persons connected with the king formed a group
and were huddled up there They were so many that it seem-
ed as if the whole world had gathered there in grief अन्त
सिच्यमान wet as if outside (in the form of tears) by the melt-
ing of affection, which though inside, was heated by the fire
of sorrow Affection is internal, tears are visible The poet
fancies that the tears he shed were melted affection निर्व्यं
वधानाया धरण्याम् on bare earth व्यवधानम् what comes between,
what intercepts Nothing came between हर्ष and the earth उपविष्ट
एव—he sat, he did not even lie down भीमरथी—name of the 7th
night in the 7th month of the 77th year of a man's life This
was believed to be a most critical point If a man survived it,
it was believed that he would live for 100 years The Com
gives three explanations 'भीमरथी नरकनदी कालरात्रिर्वा अन्ये तु सप्तसप्तत्या
वर्षैस्तत्सख्यैश्च मासैर्दिनैश्च तावद्भिर्गैरेका रात्रिर्भीमरथी भवति तामतिक्रान्तो
वषशतजीवी नरो भवतीति प्राह'. ताते लोक now that my father is
removed, the world of mortals is only thus much : e the world
cannot reach hereafter a higher stage लोकस्य पन्थान the ways
of the people are broken : e their progress is arrested मनो
स्थानानि the splendid goals of ambition are blocked up (or render-
ed impossible) खिलम् means 'barren or waste soil' खिलीभू
means 'to become barren or impossible' स्वगितानि covered, veiled
हुता यात्रा the business of the world has come to an end प्रेषिता-
.. कारा various kinds of manly deeds (or sports) are exiled
पुरुषकार manliness. विश्रान्ता भूमय* places where trust could
be reposed have ceased to exist अप . दानानि noble deeds are
without an abode अपदानम् (seems to be another form of
अवदानम्) a pure course of conduct, a noble deed निर रसता the
single-minded devotion to valour has no support now कथा . ज्ञाता
capacity to judge has now become a matter of legend और्जित्यम्

(ऊर्जितस्य भाव) might, vigour Might has ceased to exist and so people may offer water to it just as they do to the dead प्रव्रज्या—the order of a religious mendicant बभ्रातु मनुष्यता let excellent manhood bind the widow's single braid The idea is—as the king is dead, वरमनुष्यता has now nobody to resort to We have seen above that widows used to tie their hair in a single knot समा पदम् (1) let royal glory resort to a hermitage, (2) let राजश्री go to a hermitage By the great resemblance in sound between राजश्री and राज्यश्री the words suggest the misfortunes of राज्यश्री धवले वाससी—a widow was to wear white garments See धर्मसिन्धु (परि० III विधवाधर्म) 'वानो न विवृत वसेत्' बहुतु वल्कले—wearing bark garments is a sign of forest life क्व ज्ञतया where will gratitude go to find him? महा माणुस् atoms for the creation of great men For atoms see above pp 12 and 44 जगज्जा धर्मस्य the world has become a darkness for righteousness The idea is that righteousness cannot now find its way to anybody, as the whole world is enveloped in darkness दिवसम् (acc of time) for the whole day वीरगोष्ठ्य assemblies of heroes अमम भित्तय—असम (unparalleled) समररस (liking for fighting) तेन समारब्धा कलहकथा (रणकथा) ताभि कण्ट किता (thrilled) सुमदाना कपोलभित्तय यासु दीर्घरक्ते नयने यस्य (1) whose eyes were long and red (with मुख), the roots of which are long and red (with सरोज) For this latter meaning of नयन, compare the use of नेत्र in 'दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी' (text p 10 l 3) लोह गर्भम्—लोहस्तम्भात् अभ्यधिक गरिमा गर्भे यस्य—that possessed a massiveness greater than that of an iron pillar लोका श्रूयेत सा भारती might I hear that voice of his calling me 'son' even in another world? सुधा रन्ती emitting nectar The ocean when churned gave up सुधा (अमृत) The words of the king were sweet like nectar मथ्यमान क्षीरसागर तस्य उद्गारवत् गम्भीरा (deep like the roar &c)

P 33 l 25—P 34 l 13 तत जगाम तत हर्ष (p 34 l 2)—the principal sentence is तत चचाल उपलानाय देवो हर्ष The poet now gives a graphic description of day-break कृकवाकु cock 'कृकवाकुस्ताम्रचूड कुकुटश्च रणायुष' इत्यमर गृह-मयूरेषु when the domesticated peacocks let themselves fall from the tops of the trees growing on pleasure hills गृहगिरि artificial eminences near the mansions The peacocks rested in the branches of trees during the night and came down when the day broke पत्ररथ a bird (पत्राणि पक्षा' रथ. अस्य) सद्यः ..तमसि the darkness suddenly

grew less and became exhausted मन्दीभूत आत्मलेह येषाम् (1) in which the oil was failing, (2) whose love for their self had grown dull A person who has lost all attachment to his self longs for death The lamps also, as very little oil was left, were about to be extinguished स्फुरन्त अरुणस्य (रविसारथे) किरणा बल्कलमिव तेन प्रावृत्त वपु यस्य—the sky was covered with the flashing bark like rays of early morn and therefore seemed to have taken to the life of a religious mendicant A परित्राजक also wears bark garments that are red प्रभात तारकासु when the stars that were grey like the neck of a sparrow (कलविङ्क) were being taken across by the morning The idea seems to be that the vault of the sky is like a lake over which the stars were ferried and by morning found themselves on the other side The stars looked dim in the light of morn The grey stars resembled the fragments of the king's bones The burnt up bones of the dead are collected on the third or fourth day in the morning and are carried to holy rivers like the Ganges and are thrown in them See कुल्लुक on मनु० V 59, the धर्म० (परि० III) says 'अग्निसञ्चयनं तु दाहदिनादारभ्य प्रथमदिने द्वितीये तृतीये चतुर्थे सप्तमे नवमे वा गोत्रजै सह स्वस्वस्रोतप्रकारेण कार्यम् । अस्थना गङ्गाम्भसि तीर्थान्तरे वा प्रक्षेप ।' The reading समुच्चयमानासु of some MSS of B is rightly preferred by C and T It means 'being gathered together' Bones are first gathered and then placed in a jar (see next clause) But if we take the reading in the text, we have first a reference to the carrying of the bones and then to the jars, which inverts the natural order भूभृ धारिषु (1) possessing round foreheads that had on them mountain minerals (with elephants), (2) carrying jars that contained the remains (bones) of the king भूभृता पर्वताना धातव गैरिकादय (red chalk &c) तद्भर्मा कुम्भा तान् धारयन्तीति, भूभृता राजा धातव (अस्थानि) तद्भर्मा कुम्भा घटा &c 'कुम्भौ घटेभ्यमूर्ध्नाशौ' इत्यमर विविध मुखेषु—applies to both the wild elephants and those that carried the ashes of the king तीर्थेभ्यः a descent into a river (Marathi घाट), a place of pilgrimage It is better to read शावे शुचि० with some MSS of B शाव (1) tawny, (2) funeral, relating to a dead body (शवसम्बन्धी) शाव शुचि पाण्डुरश्च शाव पाण्डुर शुचि पाण्डुर (1) pale as a ball of white wax, (2) pale with a mass of boiled rice सिक्थं boiled rice, सिक्थम् bee's wax The pale moon in the morning looked like a पिण्ड of boiled rice offered to the dead Pindas are often offered on the sandy banks of sacred rivers and the ocean The

moon was going to dip into the western ocean परिसर vicinity
 क्रमेण—connect this with अस्तमुपगते रजनिकरे नृप तेजसीव—the poet
 fancies that the dimness of the moon's disc in the morning is
 due to the mass (विसर) of the smoke of the pyre on which the
 king was burnt नरपतिशोक एव पावक तेन दाह तेन किण (scar)
 तस्य कलङ्केन कालीकृत चेत यस्य On the dim disc of the moon was
 seen a dark spot, which the poet fancies to be his mind burnt
 to charcoal by the fire of sorrow for the king प्रोषिताना (gone
 on a journey & e dead) समस्ताना अन्त पुरपुरध्रीणा मुखचद्रा तेषा वृन्द
 तस्य उद्वेगेन विद्राण वपु यस्य We saw above that all the queens
 had prepared themselves to die (text p 28 l 17 तत्र च मर्तुं
 मुद्यताना राजमहिषीणा &c) The poet fancies that on seeing the
 agony (उद्वेग) of the women of the harem, the moon (as if
 out of compassion for the other moons faces) vanished bodily
 (& e set) विद्राण run away (past p p of द्रा with वि) C and T
 translate विद्राण as 'stupefied' प्रथम अस्तमिता रोहिणी तथा रणरणक
 (eagerness, anxiety) तेन विमना (distracted) तस्मिन् रोहिणी is
 the favourite wife of the moon out of the 27 नक्षत्रा राजतीव
 सवितरि when the sun that had mounted the sky shone like the
 king (प्रभाकरः) The king also mounted heaven after dying
 The reading राजनीव preferred by C and T would no doubt
 improve the sense, but is not supported by the MSS used by
 B परि प्रबन्धे when the continuance (प्रबन्ध) of night was
 turned back, like the kingdom The kingdom also had chang-
 ed hands परिवृत्तम् exchanged, turned back प्रबुद्ध कर इव like a
 bed of lotuses roused by the awakened flamingoes हर्ष also
 was advised by the circle of wise (प्रबुद्ध) swan like kings (to
 give up wailing) Read आपस्नानाय for चोप० अपस्नानम् bathing on
 the death of a relative Drop the comma after ०हसेयु नृपुरवस्य
 विरामेण (cessation) मूका मन्दाक्षमन्दिरहसा येषु (adj of शुद्धा०) We saw
 above (p 92) that हस followed the jangling of the anklets of
 young ladies But as all the queens had perished on the death
 of the king, there were no young ladies left पतित यूथप यस्य
 कक्ष्या जने his father's servants stood in the courts of the palace
 कक्ष्या also signifies 'the girth rope of an elephant or horse'
 विषादि कुञ्जरे when the king's sad elephant reclined against its
 post, motionless and dull and having its rider weeping on its
 back उपरि रुदन् निषादी (हस्तिपक.) यस्य (adj of ०कुञ्जरे) 'आधोरणा
 हस्तिपका हस्तारोहा निषादिन' इत्यमर . मन्दुरापालकस्य (stable keeper)
 आक्रन्दै कथिते. अखिर (courtyard) भजते इति विश्रान्त जयशब्दकलकल यस्मिन्

आस्थानमण्डप Hall of audience अपस्नात '—अपस्नातो मृतस्नात' इत्यमर — one who has bathed after the death of a relative अनि मौलि without wringing his hair उद्गम वासमी two white silken robes 'तत्स्यादुद्गमनीय यद्वैतयोर्वस्त्रयोर्युगम्' इत्यमर निरातपत्र without an umbrella (the insignia of royalty) निस्तसारण without anybody to remove people from his path समुप-सप्तौ although a horse was brought near चक्षुषा उद्गिरन् as if emitting from his eye the fire of sorrow through fear of burning his father who now remained only in his (हृदय's) heart His eyes were extremely red The poet fancies that the redness was the fire of sorrow in his heart हृदय emitted it from his eye, so that his father now enshrined in the heart might not be burnt by the fire अताम् क्षालितस्य—हृदय had not taken betel for many days and had washed his lip a long time before (yet it was red by nature) कल्प लयस्य—the tender leaves of any tree are reddish, much more therefore of कल्पतरु The धर्म० (परि० III) says 'तत्राशौचमध्ये माषमासापूपमधुरलवणदुग्धाभ्यङ्गताम्बूलक्षाराणि वर्ज्यानि' अधर मोक्षे on account of the brilliance of his spraylike lip, he seemed to vomit, as he sent forth hot sighs, lumps of flesh and blood, because his heart was struck If one were beaten in the region of the heart, he may vomit blood When he heaved up deep sighs his red lips quivered and presented the appearance of blood being vomited

P 34 ll 14-27 राज विचेरु उद्वाप्यै (उद्गत बाष्प येषाम्) full of tears आत्मानम् mark the reflexive use of आत्मानम् with the plural केचित् भृगु बन्धु some tied themselves to precipices i e killed themselves by falling from precipices 'प्रपातस्त्वतटो भृगु' इत्यमर अनशनै शुचम् असमाश्च अश्मयन् they destroyed their unparalleled sorrow by fasting (i e they died fasting) शलभा moths गृहीतवाच that took the vow of silence तुवारशिखरिण = हिमालयम् उपत्यका—see p 63. सेवविमुखा disgusted with service (i e with the life of a servant at the royal court) परि जगृहु resorted to untenanted spots in forests subsisting on a limited number of morsels परिच्छिन्नै पिण्डकै may also mean 'with thin bodies' धर्म एव धन येषाम् वमन्त्य धमनय येषाम् with veins fully blown up (i e all the veins appeared prominent, they were emaciated) गृहीत काषाय (red cloth) यै कषायेण रक्त काषायम्, according to तेन रक्त रागात्' पा 4 2 1 कापिल—कपिलस्य इदम् कपिल is the founder of the नांख्य system, which enumerates 25 तत्त्वस अधिजगिर perfect of इ with अधि to study It is to be noted that the wearing of

काषाय is here associated with कापिलमत्त, but याज्ञ० prescribes काषाय for all those that desire मोक्ष 'त्याग परिग्रहाणा च जीर्णकाषाय-धारणम्' ॥ III 157 आचोदिता चूडामणय यैः the crest-jewels of which were torn away शरणीकृत धूर्जटि (शिव) यैः जटा जघटिरे tied knots of matted hair परिपाटल प्रलम्ब चीवराम्बर (tattered garment) तेन सवीता enveloped स्वाम्य चक्रुः—they rendered glorious their devotion to their master अनुराग also means 'redness' By putting on red garments, they made redness appear brilliant तपोवनहरिणाना जिह्वाञ्चलैः (tips of the tongues) उल्लिख्यमाना (licked) मूर्तय येषाम् They became वानप्रस्थs and resorted to the forest पाणि मृष्टैः wiped (or scoured) with their spray-like hands आताम्र (slightly red) राग (colour) येषाम् नयन वहन्तः they bore water in their eyes and in their jars The idea is—they shed tears, which they wiped with their hands and their eyes were red by weeping They also rubbed their jars with their hands and carried water in them The baked jars were red in colour गृहीत व्रत यैः who took the vow of an ascetic (सन्यासी) See वसिष्ठस्मृति Chap 10 for the धर्मेs of a परिव्राजक 'कुण्डोऽमोऽपरिग्रह सप्तागाराण्यसङ्कल्पितानि चरेद्भिक्षु विधुमे सन्न—मुसले । 17 यशोपवीती उदकमण्डलुहस्त शुचिर्ब्राह्मणो वृषलाघ्रवर्जी न हीयते ब्रह्मलोकाद्' । 24

P 34 l 28—P 35-l 4 देवमपि वारयन् The principal sentence is देवमपि हर्षं मुनय पौराणिका पर्यवारयन् श्रियं शाप इति—supply मन्यमानम् (l 32) after this pair and after each of the pairs in the following clauses श्रियं शाप इति म० who regarded royal glory as a curse It will be noticed that the poet is influenced in his choice of words in this passage by the jingling assonance of sounds महीं महापातकम्—As we must shun महापातकs, he shunned the earth For महापातकs, see above (p 84) भोगान् भुजङ्गा—as the serpent, so charming to look at, is yet deadly, so the objects of worldly enjoyments he regarded as dangerous निलयं निरयं इति who looked upon home as Hell (because he suffered torments) जीवितमयशः—to have continued to live after the death of such a noble father was really infamy. कल्पिता health 'कल्पौ सञ्जनिरामयौ' इत्यमरः विषममृतमिति—poison he regarded as nectar, because the former, if taken by him, would have assuaged all his torments and united him by death with his father कामं क्रकच इति—he looked upon desire as a saw १ २ to entertain desires for anything when his father was dead was as painful to him as sawing with a saw निवृत्तं गतं

whose fathers and grand-fathers had enjoyed (court favour) कुलपुत्रा—This and the following words like गुरव are to be connected with पर्यवारयन् below वक्षक्रमेण आदित गौरव येषु to whom respect was paid for generations ग्राह्या गिर येषाम्—whose words were to be accepted (or acted upon)—qualifies गुरव श्रुति=वेद स्मृति—like those of Manu, Yājñavalkya &c इतिहास—this is often employed to denote the महाभारत It is defined as 'आर्षादिवहुधाख्यानं देवर्षिचरितश्रयम् । इतिहासमिति प्रोक्तं भविष्यद्भूतधर्मशुद्धे ॥' श्रुता शालिन possessing learning, noble birth and character मूर्धाभिषिक्ता—crowned We must connect the two adjectives शालिन and षिक्ता with अमात्या and राजान respectively C and T connect मू० with अमात्या and take राजान. as qualifying अमात्या and translate 'anointed counsellors of royal rank endowed with learning &c' But this is far fetched. यथावत् अभिगत आत्मवत्त्वं यै that have correctly understood the truth about the self सस्तुता = परिचिता मस्करिण = भिक्षव 'भिक्षु परित्राड् कर्मन्दी पाराशर्यपि मस्करी' इत्यमर 'मस्करमस्करिणौ वेणुपरित्राजकयो' पा. 6 1 154 पतञ्जलि derives the word as 'मा कृत मा कृत कर्माणि शान्तिर्ब श्रेयसीति आहातो मस्करी परित्राजक' महाभाष्य ed by Kielhorn Vol III p 96 (from मा + कृ) सम नामय Dependent kinsmen who shared his joys and sorrows समे सुखदुखे येषाम् 'सपिण्डास्तु सनामय' इत्यमर ('समानो नाभिर्मूलमेषा सनामय' क्षीर०). चित्तज्ञा clever in reading the thoughts (of their master or of the people) निष्का मुनय sages that were disinterested friends स वादिन. students of the Vedānta philosophy expert in expounding the unsubstantial character of the world 'मीमांसको जैमिनीये वेदान्ती ब्रह्मवादिनि' क्षीर० The position of the thorough going Vedāntin is summarized in a half verse 'ब्रह्म सत्यं जगन्मिथ्या जीवो ब्रह्मैव नामर ॥' पौराणिका—पुराणानि अधीते वेद वा पौराणिक (पुराण + ठक्) The Purāṇas are a class of works attributed to Vyāsa containing information principally on mythology, cosmogony, the legendary origin of royal families and their doings, the doctrines of various sects &c Bāna in the third उच्छास specifically refers to the वायुपुराण

P 35 ll 5-19 अस्व तिष्ठदिति अ. तै not being left to himself by them तै refers to the कुलपुत्र, गुरु and others referred to in the preceding paragraph मनसापि चरितुम् even in thought he had no opportunity to do as his grief dictated If left to himself Harsha in his grief might have caused some harm to himself But as he was always surrounded by

- * numerous people who engaged his mind in various things, he could not even think of (much less actually do) any harm to himself अपि नाम न गृहीयादत्कले how much do I wish that he may not assume bark robes' He is afraid that राज्यवर्धन would betake himself to a forest We have to understand अपि नाम before अस्त्र पृथिवीम् and the following clauses अस्त्र पृथिवीम्—would he whose lotus like eyes are filled with tears see that the earth is helpless (without a lord)? One whose eyes are full of water cannot see clearly The Com seems to have read न in each clause 'अत्र च सर्वत्र नेत्याशङ्कयाम्' Then the meaning would be 'I am afraid that he would not see &c' But here the force of अपि नाम is gone and the sentences are not so striking as they are without न प्रथम विह्वल overwhelmed by the terrible poison of this first calamity (father's death) पुरुषोत्तम refers to राज्यवर्धन It also means विष्णु When the gods and demons churned the ocean for jewels, the first thing that came out was the poison हालाहल See रामायण I 44 and भागवत पु VIII प्रथम व्यसन एव विषम विष तेन विह्वल अभिषेकम् (1) coronation, (2) bath One who is suffering from heat, would take a bath and find it very refreshing राज चरेत् (How do I wish) that he may not act the contrary when addressed by the prince (to assume sovereignty) पराचीनता = प्रातिकूल्यम् पक्षपाती devoted to तातश्चावया by way of praising father काञ्चन—As प्रभाकरः was fair in complexion, the word काञ्चन is put before ताल दिवसक कसितम् that was upturned and expanded the whole day with love for the sun A lotus blooms by day The king प्रभाः was devoted to the sun (see text p 3) and had a smiling (विकसित) face all day हसित मदेन अलस हलधर. (बलराम) तस्य इव विभ्रम येषा (adj of विलासा)—that had the appearance of the grace of the laughing Balarāma lazy with drink बलराम, the brother of कृष्ण, has the ploughshare as his weapon He is described as fond of drink See विष्णुपु V 25 वदान्य liberal.

Uchchhvāsa VI.

P 36 Verse 1 The metre of this verse and the next is **आर्या**, for which see p 49 उच्चित्य having collected or gathered **प्रहिता निगूढा आत्मदूता तै नीतानाम्** The king sends his spies to find out valiant men, यम् also sends his दूतः विजिगीषु (from the desiderative base of जि with वि) a conqueror 'सनाशसमिक्ष ३' पा ३ २ १६८ (the affix उ is applied to desiderative bases, to the roots शस् with आ and भिक्ष्) This verse contains a suggestion of the fate of राज्यवर्धन who was treacherously murdered by the गौड king, whose name the com gives as शशाङ्क 'अनेनोच्छ्वासार्थं सङ्गृहीत । तथाहि कृतोऽन्तो विनाशो येन स शशाङ्कनामा गौडाधिपतिः शराणां राज्यवर्धनानुचराणां तत्संहितानां समग्रहमकरोत् । तथाहि तेन शशाङ्केन विश्वासार्थं दूतमुखेन कन्याप्रदानमुक्त्वा प्रलोभितो राज्यवर्धनः स्वगृहे सानुचरो भुञ्जान एव छद्मना व्यापादित ।'

Verse 2 Construe खलस्य विस्रम्भघातदोषः वीरकोपकरः स्वधाय (भवति) वि कर the sin of murdering the confiding produces resentment in the mighty and brings about the death (of the murderer himself) नवः करिण —the elephant wantonly breaks a young tree, but the noise of breaking robs the sleep of the lion that kills the elephant Here खल refers to the गौड king who killed the young राज्यः राज्यवर्धन's death by treachery roused हर्ष (वीर) to wrath and led to the destruction of the गौड king

P 36 ll 5-20 अथ जीवितम् अथ द्राक्षीत्—the sentence is अथ देवो हर्षं महाजनेन अकाले आत्मानं वेष्टयमानः अद्राक्षीत् प्रथमं तपिण्टं मुञ्चे इति० मुक् तसिन् प्रथमं जन्मनि when the ब्राह्मण, that takes the first oblation offered for the dead, had been fed गतेषु अशोचदिवसेषु—the impurity due to the death of a सपिण्ड lasts for ten days 'दशाहं श्रावमाशौचं सपिण्डेषु विधीयते।' मनु० V ५९ दीपमा कलापे—even now the bed and other things of the dead are given to ब्राह्मणः The धर्मसिन्धु (परि० III) says 'एकादशाहं शय्यादाने एव विधिः स्मृतः । तेनोपयुक्तं यत्किंचिद्वस्त्रवाहनभाजनम् ॥ यद्यदिष्टं च तस्यासीत्तत्सर्वं परिकल्पयेत् ।', and 'अश्वं रथं गजं वेणुं महिषीं शिविकादिकम् । शालग्रामं पुस्तकं च कस्तूरीं कुङ्कुमादिकम् ॥ दासीं रत्नभूषणादि शय्यां छत्रं च चामरम् । दद्याद्वितानुसारेण प्रेतस्तत्तत्सुखं लभेत् ॥' अमत्रम् a goblet, vessel पत्रम् vehicles 'पत्रं बाह्वनपक्षयो' इत्यमरः C and T read नृपतिकट् and translate 'the various appurtenances of the royal bier' This is not good The personal property, as it were, of the deceased

king was distributed, as, if retained, it would have reminded the survivors every now and then of the use which the departed made of those articles कीकसम् bone The bones of the deceased king were taken to holy places The peoples hearts also, when they heard that the bones were being taken to तीर्थ, ran thither out of devotion to the king कल्पित . चिह्ने when the tomb on the spot of the funeral pyre had been covered with a plaster of *chunam*, which (tomb) became a dart of sorrow कल्पित शोकशल्य येन—the tomb remained there to remind people of their loss, as the point of a dart may permanently remain in the body चैत्यचिह्नम् monument, tombstone B reads कल्पित शल्येषु, and C and T connect it with तीकसेषु This is not bad The meaning would be 'the bones had been like the points of darts' (in the hearts of the people) महाजिति the victor in great battles (आजि) विसर्जिते—even now on the 11th or 12th day after death a bull is let loose for the dead As the deceased was a king, an elephant was let loose उत्सर्ग शय्यासु when the beds used in misfortune were being cast aside The धर्मसिन्धु says that in mourning one should lie down on a bed of mats 'तृणकटास्तीर्णभूमौ पृथक्शयीरन् न कम्बलाद्यास्तीर्णभूमौ' (परि० III) उप क्षमेषु capable of listening to advice अनु योग्येषु fit to pay attention to requests (अनुरोध) गण गुणेषु—when everybody had become so far composed as to be able to recount the virtues of the king प्रदेश . शोके—C and T translate 'Grief was becoming a moral theme' It is not clear how this meaning is arrived at The meaning seems to us to be 'when grief came to have a limited scope' २ २ when शोक was not to be found at all seasons and places, but only at particular times and places कृतेषु तकेषु when the poets had sung their dirges Take away the comma after ०स्याने स्वप्नावशेष दर्शन यस्य—For some days after his death, the people felt as if the king was among them उत्सृष्ट व्यापार येन who was doing nothing महाजनेन by a great company मौलेन hereditary किमन्यत् what else (can it be)? लोकाना आकर समूह अधिकतर प्रचार यस्य who moved about more (than the others) C and T translate 'a man of distinguished bearing' सोदर्यलेहे निहित (lit placed in २ २ added to) निरतिशय मन्यु. शोक तेन मृदुकृत मन. यस्य What is placed in लेह (oil) may become soft. उत्पीड mass, flood

sentence is अनन्तर च ज्येष्ठ आतरमपश्यत् द्वार कथ्यमानम् who was announced by the lamentation of the doorkeeper, as if it (आक्रन्द) were an attendant that entered first At the sight of राज्यं the doorkeeper wept The द्वारपाल allows (मुक्त) high personages and their attendants to enter The attendants precede the high personages to show them the way दूर . बाहुल्येन—this and the following instrumentals qualify परिजनेन दूर द्रुत आगमन तेन सुविष्ट बाहुल्य यस्य whose numbers were thinned (let robbed) by the long and quick march बिच्छिन्नः छत्रधार यसिन् in which the umbrella-bearer was not to be found (he lagged behind) लम्बित (lagged behind) अम्बरवाही (the man in charge of the wardrobe) यसिन् शृङ्गार a golden pitcher 'भद्रकुम्भ पूर्णकुम्भो शृङ्गार कनकालुका' इत्यमर आचमनधारिन् spittoon-bearer ताम्यन् (exhausted) ताम्बूलिक (betel-bearer) यसिन् खड्गन् (limping) खड्गवाही यसिन् कति प्रायेण mostly consisting of a few well known (प्रकाश) servants For दासेरक, see p 28 बहुवासरान्तरित खानभोजनशयन तेन श्याम क्षाम (emaciated) वपु यस्य अविरला मार्गधूलि तया धूसरित शरीर यस्य स 'शरीर' तस्य भाव 'शरीरता' तया अविद्यमान शरण यस्या The poet fancies that the earth in the form of dust resorted to him because it had become bereft of a protector by the death of प्रमाकरं क्रमागतया (1) that was hereditary in his family, (2) that came to him (stuck to his body) by his walking (with धूलि) हूणाना निर्जयाय समरे शरै व्रणा तेषु बद्धै पट्टकै (pieces of cloth) शबलीकृत (spotted) काय यस्य The long and white bandages are fancied to be the glances of राज्यलक्ष्मी that was approaching him (he was the king after his father) Long eyes is a sign of beauty The inside of the eye is white like the bandages द्रुत मौसं येषाम् आवेद्यमान दुःखमार यस्य He had lost flesh through grief The poet fancies that the flesh so lost had been offered into the fire of grief for preserving his father's life When a sacrifice is performed, offerings are given in fire There is a striking contrast presented by the inference of a heavy weight from lean (कृश) limbs Ordinarily lean limbs do not carry heavy weights अपगत चूडामणि यस्मात् नलिना आकुला (dishevelled) कुन्तला यस्य श्लेषर garland of flowers on the head His head was not decorated through grief The poet fancies that grief had mounted on it आतपेन गलिता स्वेदराजि यस्मात् (ad) of अपट्टेन रुदतेव—Drops of perspiration stood out on his forehead owing to heat The poet fancies that his forehead was eager

to bow at the feet of his father and wept, as it could not do so owing to the death of प्रभा० प्रथीयस् comparative of पृथु One who faints has water sprinkled on his face राज्य० shed tears which fell on the earth The poet fancies that the tears were water poured over the earth that had swooned away owing to the death of her honoured lord निम्नीकृत dug out, made hollow His cheeks that were once round and fleshy had become hollow Constant dripping of water wears away even stones The poet fancies that the constant falling of tears on the cheeks wore away the cheeks and made them hollow गलित ताम्बूलराग यस्मात् राज्य० used no betel owing to grief So his lip had not its usual redness The poet fancies that the ताम्बूलराग came in the way of his very hot breaths, became melted and disappeared from his lip पवित्रिकामात्रे अवशेष यस्या सा ०शेषा इन्द्रनीलिका &c पवित्रि द्रहन्तम्—the idea is—in his यज्ञोपवीत there was a sapphire ring, the rays of which shot upwards and rendered his ear dark The poet fancies that the darkness of the ear is due to its being burnt by the fire of the great grief at the recent news of his father's death पवित्रिक = क्षणसूत्रजाल क्षत्रियस्य यज्ञोपवीतम् The only इन्द्रनील he had was on the ring in his यज्ञोपवीत C and T render 'his sapphire ornament of which only the amulet was left' अस्फुटामिव्यक्त व्यञ्जन (beard) यस्मिन् 'व्यञ्जन लाल्छनश्मश्रुनिष्ठानावयवेष्वापि' इत्यमर His face had only a slight growth of beard, which was rendered darker by the light of the dark pupils of his downcast and motionless eye One who is in mourning has to allow his beard to grow Though he had a slight growth of beard, he seemed to have a thick growth of it owing to the rays of his eye महा हलम् (1) overwhelmed by the fall of a great mountain (with lion), (2) overwhelmed by the death of the great king (with राज्यवर्धन) निरवलम्बनम् without refuge or support If a mountain falls on a lion, the latter will lose a place for prowling and will be stunned तेज पति (सूर्य, नृपतिश्च) तस्य पतनेन परिम्लाना श्री यस्य दिवसमिव श्यामीभूतम्—who (राज्य०) had become dark (in complexion) like the day The day also turns into night when the sun dips down into the sea श्यामीभूत means रात्रीभूत with दिवसम् 'श्यामा स्याच्छरिवा निशा' इत्यमर नन्दनम्—the garden of Indra मय कल्पपादप यस्य If the tree in the नन्दनवन be broken there will be no shade (छाया) राज्य० also had no छाया (splendour) left, as his father, who was a veritable कल्पवृक्ष to supphants, was dead प्रोषित.

दिक्कुञ्जर (दिग्गज) यस्मात् If the दिग्गजस went away, the quarters would be empty (शून्य) राज्य० also was शून्य (vacant-minded) The eight quarters are guarded by eight दिग्गजस 'देरावत् पुण्डरीको वामन कुमुदोऽञ्जन । पुष्पदन्त सार्वभौमः सुप्रतीकश्च दिग्गजा ॥' इत्यमर दिशा भाव दिग्भाव (the state of the quarters) गुरु (heavy, crushing) वज्रपात तेन दारितम् (with गिरि), गुरौ (पितरि) वज्रपात (शृत्यु) तेन दारितम् (with राज्य०) The wings of mountains were clipped by Indra with his thunderbolt See p 19 above किङ्क .. रुण्येन enslaved by sorrow दुर्भनस भाव दौर्भनसम्—despondency स्विन्न पेन all perspiring through सन्ताप (heat, sorrow) उच्चितम् gathered, collected लुप्तम् robbed C and T would prefer वृत् the reading of two MSS of B for धृत् for the sake of alliteration प्रत्या ख्यानेन discarded by reflection Compare 'अवष्टम्भो ज्ञान धैर्यं प्रतिसंख्यानमित्यस्तमितैषा कथा' कादम्बरी (p 156 of P) दूरी भवत्वेन cast aside by firmness (*lit* the quality of being invincible) अबो बुद्धीनाम् that was beyond the counsels of the aged The instrumentals from अबोधेन qualify शोकेन below असा तानाम् that was not to be cured by the words of the good अग गिराम् that was inaccessible to the eloquence of elders अशक्ये शक्तीनाम् not within the reach of the power of scriptures अ यत्नानाम् that was beyond the way of the efforts of wisdom The idea is that the efforts of wise men would not avail to lessen his sorrow अभूमि चयानाम् that was not a proper place for gradual healing up उपचय *lit* increase, prosperity आवेगेन उद्गता कृत्स्नलेहस्य उत्कलिका तामि उल्लिख्यमाण काय यस्य—whose body was lifted up on the waves of the whole love that surged up through emotion लेह is compared to the sea, emotion caused by the sight of राज्य० to the tide of the sea The agitation (उत्कलिका) due to the emotion is compared to waves (उत्कलिका) A man swimming in the sea is borne on the crest of waves Harsha's body was shaken by agitation

P 37 l 20—P 38 l 2 अथ त स्थात् कलित held in ०सारितेन goes with ०द्वयेन We must read सकलयन्निव (as if grasping) He stretched out his long arms to embrace हर्ष The poet fancies that he did so in order to embrace all sorrows (i.e. he would thereby become full of all sorrows) सङ्कल्पयन् hardly yields any sense पतित क्षौम यस्मात् from which the fine garment had fallen (or slipped away) सब हृदयानि (their) hearts were as if uprooted together with their fastenings A and C omit the

sentence अश्रु लोकेन That sentence seems to mean 'the people let fall in their eyes a stream of tears resembling veins of blood' The preceding sentence spoke of the uprooting of hearts If that were actually done, blood would flow forth from the veins of the body. The stream of tears is fancied to be the veins of blood स्मृत नृपति (प्रसाकरवर्धन) येन When the princes wept, the king's favourite also wept He seemed to be the echo of the princes निर्वृष्ट नयनजल येन Rain ceases in autumn of its own accord, no one can stop it So राज्यवर्धन stopped weeping after a long time तोयेन—connect this with अक्षालयत् तत्कर लेखमिव (eye) that seemed to have a streak of foam produced by a big flood of water because of the pencils of the rays of his finger-nails When he washed his face, he moved his hand over it The rays of his bright nails resembled white foam and so his eye seemed to be covered with foam यक्ष्माये सङ्गलन्त बिन्दव तेषा वृन्द तेन मन्द उन्मेष तेन मुषित दर्शन यस्य (his eye) the vision of which was robbed by the fact that its opening (उन्मेष) was obstructed by the mass of tear-drops gathering on the tips of his eyelashes वाससा न्ममाञ्ज—he wiped his face with a white towel The towel resembled moonlight in whiteness and in being cool So the poet fancies that he wiped his face scorched by very hot tears with a piece of moonlight विभूष षीड्य having carelessly wrung his head (मौलि) that was unadorned and the locks on which were disturbed and dishevelled विगता भूषा यस्मात् विव्रस्ता व्यस्ता (scattered about) कुन्तला यस्य सावशेष अधरेण—(connect this with कुर्वाण.)—by his lower lip that quivered on account of the remnants of sorrow, which (lip) therefore seemed as if desirous of living and as if desirous of kissing itself, as it was charming on account of its bath The idea is—when राज्य० bathed he washed his lip and eyes As his grief had not all died out, his lip quivered One who lives makes movements So the quivering of the lip showed that in spite of grief it wanted to live In kissing also the lips move So the poet imagines that the lip quivered because it wanted to kiss itself on account of its own agreeableness due to the bath अवशेषेण सह साव० (बहुव्रीहि), सावशेषः मन्द्य तेन स्फुरित शारद (शरदि अवः) शशी तस्य करैः विकसितानि विशदानि (shining) कुमुदवनानि तेषा दलावलि एव बलि-तस्य विक्षेपैः (throwing). The कुमुदs bloom in moon-light The moon is at its best in शरद् His quivering lip resembled the flashes of lightning

become rare when शरद् comes, his washed face resembled the clear moon of शरद् When राज्य० cast glances in various directions, the poet imagines that he did worship to the दिग्देवता with the offerings of petals of कुमुद चतु शालम् a quadrangle enclosed by four buildings चतसृणा शालाना समाहार चतु शालम् वितर्दिका—platform, terrace See p 53 नीचापाग्नये विनिहित एक उपबर्ह यस्याम्—on which a single cushion was placed beneath a low awning For अपाश्रय, see p 21 'उपधान तूपबर्ह' इत्यमर जोषम् *adv* silently

P 38 ll 3-15 देवोऽपि मण्डलम् कुथाया प्रसारिता मूर्ति (शरीर) येन कुथा a blanket or carpet औरस शोकस्य for the sight of a very near relative is the youth of sorrow औरस — उरसा निर्मित according to 'उरसोऽण च' पा. 4 4 94 The word is primarily applied to a son and extended to any close blood relation like a brother The idea is that at the sight of one's near relations grief increases in intensity Compare notes p 96 स. (1 8) refers to दिवस प्रत्यग्र तनुरिव as if his body had recently (प्रत्यग्र) been chopped by the chisel of त्वष्ट The sun at the time of setting looked red One whose body is recently cut would be red with blood and flesh बहद्बहलरुधिररस (बहन् बहल रुधिररस यसिन् तत्) मास तस्य इव छवि (कान्ति) यस्य that looked like flesh moistened by plentiful blood प्रत्यग्रत्वष्टृ०—त्वष्टृ is the architect of the gods He had a daughter named सज्ञा that was married to the sun She could not bear the light of the sun त्वष्टृ, wishing to reduce the superfluous lustre of the sun, placed him on his lathe and trimmed off some of his lustre With the portion thus taken away त्वष्टृ manufactured the चक्र of विष्णु, the त्रिशूल of रुद्र and the other weapons of the gods Vide विष्णुपु० III 2 9-12 and मार्कण्डेयपु० Chap 77 'अमिमारोप्य सूर्यं तु तस्य तेजोविशतनात् । कृतवानष्टम भागं न व्यशातयताव्ययम् ॥' विष्णु० III 2 9 Note रघु० VI 32 'आरोप्य चक्रममुष्णतेजास्त्वष्टेव यत्नोच्छिखितो विभाति ॥' अपर (western) पारावार ocean -मज्जिष्ठावत् अरुण . मज्जिष्ठा Bengal madder It is used as a red dye अरुण सारथि यस्य मुकुलायमाना (closing) कमलिनीकोषा तेन विकलम् (distressed) 'चकाण perfect of कृण् to cry in distress, hum The कमल closes its petals at sunset चञ्चरीक = अमर On this word क्षीरस्वामी remarks 'चञ्चरीकमसनेन्दिन्द्रि-ररोलम्बा देश्याम्' सविध (near, approaching) विरहव्याधि तेन विधुरा वधूः तया बाध्यमानम् (*adv* of चक्रवालम्) विबुद्धस्य (blooming) बन्धूकस्य इव भा- (तेज) यस्य (*adv* of भास्वति) बन्धूकम् is a kind of red flower.

अलै सह सालाम् tearful चक्रवालम्—group For the separation of the चक्रवाक from its mate at sunset, see pp 10, 57 सञ्चरन्त्या goes with श्रिय श्री is said to be wandering because प्रभाकरवर्धन being dead there is yet no new king installed मधुरवरवेण सह स . रव कैरवाकर must be taken as the object of सञ्चरन्त्या The कैरव are white lotuses that expand at nightfall The bees buzzed over them The poet fancies that this buzzing was the jingling of the small bells on the girdle of लक्ष्मी कल रमणीयम् goes with ओकरम् The कलहसी were there near the कैरव beds and lent their grace to them आण—perfect of अण् to sound The bees were like bells, the कलहसी like माणिक्यकाञ्ची and the white lotuses like the fair complexion of लक्ष्मी प्रकट कलङ्क यस्य (*adj* of ओमण्टलम्) उदयमानम् (*pr p* of अय् 1 A with उद्) rising विशङ्कट (large) विषाण (horn) तेन उत्कीर्ण (scattered) पङ्क तस्य सङ्कर (contact) यस्य स ओसङ्कर शङ्करस्य शकुर (tame) शङ्कर (bull) तस्य ककुदकुट (conical hump) तत्सङ्काश तत्सदृशम् 'विशङ्कट पृथु बृहत्' इत्यमर The moon was like the hump of the white bull of शिव and the horns of the moon resembled the horns of the bull and the spot on the moon was like the mud on the horn of the bull This passage is full of suggestions, as C and T observe The word शङ्काङ्कमण्डलम् indicates the rise of the गौड king (शङ्काङ्क as the com says), who murdered राज्यवर्धन The red sunset symbolizes bloody wars

P 38 ll 16—P 39 l 18 अस्यां धरण्याम् नास्ति अतिक्रमण यस्य तत् अनतिक्रमण वचन येषाम् whose words could not be disregarded भूमि . योगानाम् you are a proper person for the injunctions of elders २ e elders enjoin you to do something because they feel sure that you would not disobey O१ गुरु may mean 'father', the sense being 'our father used to give you instruction as you were the fittest person to receive it' अग्राहि चित्तवृत्ति you held the heart A person may seize a banner that has ropes The king's mind also was गुणवत्, O१ the king's mind was the banner of the virtuous (गुणवता पताका) २ e he was the foremost or preeminent among the virtuous (as a banner is) विवेकम् docile, obedient विषे विधानेन उपनत नैर्दृश्य (निष्ठणस्य निर्दयस्य भाव) यस्य (my heart) that has become callous by the decrees of fate C and T translate 'विधि' as 'my heart, softened to compliance with the decrees of fate' This is wrong विमणिषति = मणितुमिच्छति प्रेमविलोमा which runs counter to affection Read विलोमा for अविलोपा वामता perverseness, refractory spirit वैषेय. fool, dullard

अज्ञे मूढयथाजातमूखवैषेयबालिशा ' इत्यमर (विषेय एव वैषेय स्वार्थेऽण्) लोकवृत्तम्
ways of the world मान्धान्तु—see for his story p 23 प्रभाकर०
was a pre-eminent चक्रवर्ती as मान्धाता was 'यौवनाश्लोऽथ मान्धाता
चक्रवर्त्यवर्नी प्रभु । सप्तदीपवतीमेक शशामाच्युत तेजसा ॥' भागवतपु० 9 6 34
पुरुकुत्स was the son of मान्धान्तु and killed the मौनेयगन्धर्वस that had
ousted the Nāgas and re instated the latter He married नर्मदा
See विष्णुपुराण IV 3 अलतया आदिष्टानि अष्टादश द्वीपानि येन who issued
commands to the eighteen worlds with his brow दिलीपे मृते वा
रघुणा (किं कृतम्)—Bāna seems to follow the रघुवंश here in making
रघु the son of दिलीप According to the रामायण (II 110 and I
70) दिलीप's son was भगीरथ, whose grandson was रघु So
according to the विष्णुपुराण (IV 4) दिलीप's son was दीर्घबाहु whose
son was रघु महान् असुरसमर तन्मध्ये अध्यासित त्रिदशाना (देवाना) रथ
येन Compare for the idea that दशरथ helped the gods in battle
रघु० 9 19 'स किल सयुगमूर्ध्नि सहायता मघवत प्रतिपद्य महारथ ।' It was in
this battle with the demon शम्बर that कैकेयी, who had helped
दशरथ, got two वरस from him See रामायण असौध्याकाण्ड 2 गोष्पदीकृता
चतुर्णा उदन्वता अन्ता येन—who looked upon the confines of the four
oceans as a puddle गोष्पदम् (गो + पद)—स is inserted according
to 'गोष्पद सेवितासेवितप्रमाणेषु' पा 6 1 145 (गाव पचन्तेऽस्मिन्देसे गोभि
सेवितो गोष्पद । प्रमाणे, गोष्पदमात्र क्षेत्रम् । सि कौ) The four oceans
were as small to him as a puddle that is as deep as a cow's
hoof. तिष्ठन्तु देते let alone these तातेन—refers to प्रभाकरवर्धन
शतात् समधिका (more than a hundred) अध्वरा तेषा धूम तस्य
विमरेण (mass) धूसरित वासवस्य (इन्द्रस्य) वय येन—who rendered
the youth of Indra grey by &c It was believed that who
ever performed a hundred अश्वमेध sacrifices would displace
Indra Indra is therefore always represented as anxious to
put obstacles in the performance of these sacrifices Indra
grew old through anxiety and jealousy when he learnt of
the hundred and more sacrifices of प्रभा० सुगृहीत नाम यस्य—
of blessed memory This is a term used in respectfully
addressing or speaking of a person (particularly a deceased
person) कुत्सित पुरुष कापुरुष, according to 'विभाषा पुरुषे' पा 6 3
106 (कापुरुष । कुपुरुष) स्त्री womanishness आस्पदम्—स्थानम् भू
येस्ते (1) the king being killed, (2) the mountain being shattered
or laid low If a mountain were shattered to pieces, all the
torrents will be at once let loose, so the king being killed, all
his tears flow in torrents अस्त तेजसि—refers to the setting of
the sun and the death of the king अन्धकारीभूता दश आशा (दिशः)

यस्य प्र लोक the light of wisdom fails When the sun sets, there is no light in the ten quarters The king being dead, राज्य० cannot think wisely and looks on the whole world as dark Remove the comma after हृदय, which is the object of उपसर्पति My heart is aflame with grief and therefore विवेक does not come to it, as if afraid of being burnt by the fire in the heart सन्ताप (1) sorrow, (2) heat जातुषम्—made of lac जलुनो विकारः, according to 'त्रयुजलुनो पुक्' पा 4 3 138 (आभ्यामण स्यात् विकारे द्यतो घुगामश्च त्रापुषम् । जातुषम् । सि कौ) पदे पदे (1) at every word, (2) at every step दिग्ध (poisoned) रोप (arrow) तेन आहता 'पत्री रोप इषुर्दयो' इत्यमर 'विषाक्ते दिग्धलिप्तकौ' इत्यमर दूरेण भ्रमति (1) wanders far, (2) wanders at a distance (from the person hated) परिहरन्ती avoiding अम्बा—refers to यशोमती वार्यु वित्तानि money that is employed by a moneylender or usurer वार्युषिक (from वृद्धि)—वृद्ध्यर्थं द्रव्यं वृद्धिं ता गार्वा प्रयच्छति इति—according to वार्तिक 'वृद्धेवृषिमावो वक्तव्य' on 'प्रयच्छति गार्वा' पा 4 4 30 A very exacting moneylender would stipulate for interest to be calculated from day to day, and even without such stipulation, ordinarily every day adds to the interest that has to be paid ऋषसम्भारात् सम्भूत अम्भोधर (मेघ) तेन भरितमिव पञ्चजना—*lit* people of the five races (*i e* the Aryans in the four quarters and the निषाद), hence, people in general. Compare ऋग्वेद III 59 8 'मित्राय पञ्च येमिरे जना अमिष्टिशवसे' 'स्यु पुमासः पञ्चजना पुरुषा' इत्यमर पञ्चत्व प्रयाति is dissolved into the five elements (पृथिव्यप्तेजोवाय्वाकाश) असाम्परायिकम् not warlike, cowardly सम्पराय = युद्धम् अवष्टम्भ्य having enveloped श्लोक.—connect it with दहति and the following verbs वाडव राशिम्—this and the following three clauses are to be respectively connected with दहति and the three following verbs वाडव—is the submarine fire, otherwise called ओर्व The sons of कार्तवीर्य, with the desire of destroying the descendants of धृनु, killed even the children in the womb One of the women of the family secreted the child in her womb in her thigh (ऊरु) and preserved it Hence the child was called ओर्व. At sight of him, the sons of कार्तवीर्य were struck blind and his wrath gave rise to a flame which was going to burn the whole world, when at the desire of his वितृप्त, the भार्गव, he cast it into the ocean Compare शाकन्तक III. 3 'त्वयि ज्वलत्यौर्व इवाम्बुराशौ' See आदिपर्व for the story. पविरिष पर्वत (दारयति)—for the clipping of the wings of mountains., see p 19 क्षय. अर (तनूकरोति)—for showing

greater favour to रोहिणी than to his other wives, the नक्षत्रs, the moon was cursed by their father दक्ष to be a consumptive Compare 'दर्शयन्निव चिरकालं दक्षशपानलदाहचिह्नं' कादम्बरी (p 178 of P) सुमेरुकल्पस्य resembling Meru For Meru, see p 85 For कल्प, see notes on देशीय p 38 कल्प पुरुषस्य who was a noble spirit (to be found once) in a कल्प For कल्प, see p 78 Another meaning also may be suggested 'a noble spirit like a कल्पवृक्ष'. अतिबाहयितुम् to get through विरक्त (1) disgusted, (2) tinged redder चकोरस्य—It was believed that the eyes of चकोरs became red at the sight of poison अर्थशास्त्र of कौटिल्य says 'क्रौञ्चो विषाभ्याशे माद्यति । ग्लायति जीवजीवक । म्रियते मत्तकोकिल । चकोरस्याक्षिणी विरज्येते' (pp 40-41) काम० says 'चकोरस्य विरज्येते नयने विषदर्शनात् । सुव्यक्त माद्यति क्रौञ्चो म्रियते कोकिल किल ॥' VII 12 बहव मृतपदा अवगुण्ठन यस्या that covers her face with many shrouds of the dead The चाण्डालs were in the habit of taking the clothes in which corpses were shrouded रञ्जित रङ्ग (समाज) यया that pleases the audience or sight-seers People were diverted by the sight of the various shrouds worn by Chandāla females जनङ्गम = चण्डाल . राज्यवर्धन says he wants to give up राज्यलक्ष्मी, which he compares to the श्री of चण्डालs चण्डालपुत्रमातङ्गदिवा कीर्तिजनङ्गमा' इत्यमर . It would be better to read जनङ्गमाङ्गनाम् as C and T suggest वज्रबाह्याम्—(1) which is outside of (noble) family, (2) which is to be borne on bamboo-poles बाह्य in the latter case is equal to बाह्य, as there is no difference between व and ब, र and ल, ड and ल in यमक, श्लेष and चित्र 'यमकश्लेषचित्रेषु बवयोर्दल्योर्न भिद । नानुस्वारविसर्गौ च चित्रभङ्गाय समतौ ॥' वाग्भट्टालकार I. 20 चण्डालs carry all their belongings on poles अनार्याम् (1) disreputable, (2) not of Aryan lineage The चण्डालs were outside the pale of Aryan society दग्ध कुलिरिव as a bird in a burnt dwelling दग्धगृहे may also mean 'in this palace accursed' (by the king's death) श्लेहमल is to be connected with मनसि and वाससि श्लेह (1) affection (2) oil. Affection clung to his heart and he wanted to get rid of it in a hermitage An oily and dirty spot sticks to a garment which must be washed in water अन्तरितानि यौवनसौख्यानि यस्याम् in which the pleasures of youth cannot be had (adj of जरा and चिन्ताम्) The cares of the kingdom would not allow हर्ष to enjoy youth as otherwise he would have done. अवसिमताम् not esteemed or liked (with जराम् and चिन्ताम्). जरामिव पूरु—ययाति married देवकी daughter of शक्र preceptor of the देवस्य अग्निष्ठा, daughter of the king of

दैत्यः, was her servant ययाति fell in love with her and secretly married her When देवयानी complained, her father शुक्र cursed him to be prematurely old ययाति propitiated शुक्र and obtained permission to transfer his old age to any one that would accept it He had two sons यदु and तुर्वसु from देवयानी and द्रुह्य, अनु and पूरु from शर्मिष्ठा All his sons except पूरु refused to take up the decrepitude of their father पूरु, the youngest, dutifully took it up and was placed on the throne by ययाति See विष्णुपु IV 10, रामायण VII 58-59, महाभारत आदिपर्व गुरो (1) of his father (with पूरु), (2) of me who am your elder (brother) त्यक्ता सकला बालक्रीडा येन (applies to हर्ष and हरि both) हरिणा = विष्णुना दीयता लक्ष्म्यै द्रुवे your chest to लक्ष्मी हर्ष is asked to accept sovereignty विष्णु took लक्ष्मी as his wife बालक्रोडा—these words suggest the doings of कृष्ण (the incarnation of विष्णु) न गोकुले रुक्मिणी the wife of कृष्ण is looked upon as the incarnation of लक्ष्मी 'राघवत्वेऽभवत्सीता रुक्मिणी कृष्णजन्मनि' विष्णु. I 9 141 निखिल—*a sword*—(निष्क्रान्तस्त्रिशतोद्गुलिभ्य इति which is longer than 30 finger-breadths)

P 39 l 19—P 40 l 22 अथ तिष्ठत निशिता शिखा यस्य the point of which is very sharp मामन्तरेण concerning me It may also mean 'without me & e behind my back' शोकात् जन्म यस्य (*ady* of ओक्षेप) चेतस समाक्षेप Distraction or aberration of mind आहो भवति? Is it possible that he is not my brother? The idea is that he speaks so unlike my brother that I am forced to doubt whether he is the same as my brother विवक्षित = वक्तुमिष्टम् निपातनोपाय a means of decline or downfall निखिलपुण्यस्य परिक्षय तस्य उपक्षेप (indication) कर्मणा is to be connected with निखिल The idea is—do these unexpected words of my brother indicate that all the merit I gathered by my actions has now been exhausted? अन लसित वा or is it the wanton act of the group of all unfavourable planets? तातस्य विनाशेन नि शङ्क (fearless) कलिकाल तस्य कीडितम् (prank, freak) The idea is that प्रभाकर० had held कलि in cheek अय—refers to राज्य० य कश्चिदिव like a low person यत्किंचनकारिण माम्—connect with समादिष्टवान् यत्किंच स्मृतमिव (he has ordered) me (thinking me) capable of doing anything, as if I were not born of the line of पुष्पभूति अनात्मानुजमिव as if I were not his own younger brother The reading अदृष्टदोषमपि breaks the symmetry of the clauses, all of which contain an इव, but yields a good sense. The reading दृष्टदोषमिव of A and C means 'as if I were one de-

tected in committing a fault' श्रोत्रियमिव—What Harsha says
 is this—to ask me to assume sovereign power when my elder
 brother is quite competent to do it is as detestable as to ask
 a श्रोत्रिय to drink wine, to induce a faithful servant to prove
 treacherous to his master &c सुरापान was one of the five महापातकः,
 for which see above p 84 नीचोपसर्पणम् to approach or wait upon
 a mean person तदे यत् This much (out of what राज्यं does) is in-
 deed befitting that &c शौर्यस्य उन्माद एव मदिरा तथा मत्त समस्त सामन्त-
 मण्डल एव समुद्र तस्य मथने मन्दर तस्मिन् The feudatories intoxicated
 by the pride of valour are compared to the ocean, as the ocean
 was churned with मन्दर as the churning handle, so प्रभाकरः was
 the churning handle of the kings (i e subdued them and
 made them yield tribute as the ocean had to yield jewels)
 For मन्दर, see above p 42 For the technical meaning of मण्डल,
 see p 42 The king प्रभाकरः was in the midst of the मण्डल as the
 handle मन्दर was in the midst of the ocean The ocean also had
 मदिरा (बारूणी, one of the 14 jewels) या वृष्टि as for this com-
 mand to me to assume sovereignty, it scorches me who am
 already burnt and is a shower of cinders on me who am like a
 desert parched by drought अवग्रहेण (वृष्टेर्विघातेन) गृहित (past p
 p of the causal of गृह्) अन्धम् a barren or dry soil 'समानौ
 मरुधन्वानौ' इत्यमर 'वृष्टिर्वैषं तद्विघातेऽवग्राहावग्रहौ समौ' इत्यमर यद्यपि
 मान—supply जगति दुर्लभ after this and after every-one of the
 following clauses विभु मान a person in power without pride
 द्विजाति = ब्राह्मण अविद्यमाना एषणा (greed, covetousness) यस्य मुनिर-
 रोषण a sage without anger The Purāṇas illustrate only too
 well this dictum वणि र- a trader who is not a thief
 (knaave) प्रिया जाया यस्य स० जानि . जाया becomes जानि when it
 is the last member of a बहुव्रीहि compound 'जायाया निष्'
 पा 5 4 134 प्रिय. हन (it is rare to find) a husband
 fond of his wife who is also not jealous कुहन adj jealous
 'कुहना दम्भचर्यायामीर्ष्यालौ कुहन त्रिषु' इति मेदिनी कीना . गतः (it
 is rare to find) a poor man who is not an eyesore
 'कृतान्ते पुंसि कीनाशः क्षुद्रकर्षकयोनिषु' इत्यमर सुगण्डु a hunter पारो
 ब्राह्मण्य (it is rare to find) a mendicant who possesses the
 qualities of a (good) ब्राह्मण पाराशरिन् originally means 'one who
 studies the भिक्षुसूत्र promulgated by पाराशर्य', hence any mendi-
 cant (whether learned in the Vedānta or not) 'पाराशर्य-
 शिलालिभ्यां भिक्षुनटसूत्रयो' पा 4 3 110 (पाराशर्येण प्रोक्त भिक्षुसूत्रमधीयते
 पाराशरिणो भिक्षव । सि कौ) कितव a gambler The reading of A

and C is good परिं शु an ascetic who is not desirous of enjoy ing (life) गोप्य a servant राज नीत (it is rare to find) a king's son who is not wicked (or ill educated) This last is the matter in hand हर्ष means—king's sons are generally badly educated, and so an ordinary prince would have done as राज्य० wants me to do But I am the pupil of no less a person than राज्य० himself को हि नाम—connect these words with चण्डालोऽपि राज कुञ्जरे who is a गन्धद्विप to the (elephants in the form of) kings (i.e. from fear of whom kings run away) For गन्धद्विप see p 4 (notes) विफली भुज्जे who has rendered useless his large thighs and arms resembling a stone pillar Or we may take that the thighs resembled a slab of stone and the arms a pillar सकल पवित्रम्—people would shed tears when they would hear that राज्य० had abandoned the kingdom मृद्गो धानम् a sphere of mud called earth वसुधा अभिधान यस्य मृद्गोलक—*is the object of कामयेत धनमदेन खेला* (playful) निखिला खला तेषां मुखविकारलक्षणे आख्यायमान नीचाचरण यस्यां whose vile conduct is exposed by the indications offered by the changing features of the faces of the wicked &c The idea is—लक्ष्मी very often resorts to wicked men who become purse proud and whose faces assume arrogant looks Thus it is लक्ष्मी that is responsible for the arrogance and conceit of the wicked कुम्भदासी a bawd, procuress 'कुम्भो राश्यन्तरे हस्तिमूर्धासे राक्षसान्तरे । कार्मुके वारनार्यां च' मेदिनी लक्ष्मी goes about seeking the deeds of the valorous, and is therefore like a bawd कथमि वैय how did my brother think this which is extremely improper to be possible (in me)? अनवदातम् Impure चेतस च्युत passed from his mind सौमित्रि.—लक्ष्मण लक्ष्मण is the Hindu ideal of a younger brother and so are भीम, अर्जुन, नकुल and सहदेव It is to be noted that it is not a mere rhetorical touch that Bāna puts this sentiment in the mouth of Harsha The inscriptions of हर्ष (for which see Introduction) show that हर्ष revered his brother as much as (or perhaps more than) his father अनपेक्षित- भक्तजन यथा that cared not for those that loved him प्रभविष्णुता—the position of being a lord Harsha means that राज्य० was never before so heedless of the feelings of those that were devoted to him कुलिशस्य (thunderbolt) शिखरवत् खर (sharp) नखर (claw) तस्य प्रचयः (mass, thickness) तस्य प्रचण्डाचपेटा तथा पादित भक्तमातङ्गस्य उत्तमाङ्ग (शिरः) तस्य मदच्छटा (mass or streak of ichor) तथा द्युरित चारुकेसरभारः तेन भास्वर मुख यस्य

निवास पृष्ठ who protects behind his back the mountain cave—his dwelling? प्रताप सहाय येषाम् कश्चप यैस्य what indeed is this considerate treatment (अनुरोध) of my brother towards लक्ष्मी which is fickle? चीवरेण अन्तरितौ (covered) कुचौ यस्या हर्ष's idea is—if राज्यवर्धन wants to go to तपोवन, why does he not take राज्यलक्ष्मी which is rightfully his with him to the forest and there make her follow the life of an ascetic? Why does he press me to accept her? जराजालिनी (1) that presents the appearance of old age (with लक्ष्मी), (2) that falls into a snare which resembles old age (with मृगी) A मृगी also carries कुश and leaves in its mouth (on which it subsists) and is often caught in a net The word जराजालिनी further suggests the idea that लक्ष्मी should remain in the forest with राज्य° till old age and then it will be time for हर्ष to think of becoming a king In olden times, Indian kings transferred their kingdoms when they grew old to their sons and went to a forest to practise austerities Compare रघु° 7 71 'तदुपहितकुटुम्ब शान्तिमार्गोत्सुकोऽभून्नहि सति कुलधुर्यै सूर्यवश्या गृहाय II', उत्तरराम° I 22 किल्बिषम् sin (object of आपास्यति, the subject being तप) 'पाप किल्बिषकल्मषम्' इत्यमर मनसा वनम् who in thought went to the forest before (his brother)

P 40 ll 23-31 अत्रान्तरे पातयत् The principal sentence is अत्रान्तरे सहसैव प्रविश्य राज्यश्रिय परिचारक सवादको नाम सदसि आत्मानमपातयत् We have a number of nouns in the locative (absolute) पूर्वादिष्टेन—who had been previously ordered (by राज्य°) वस्त्रकर्मान्तिक—keeper of the wardrobe कर्मान्तिक—कर्मणि अन्तिक or कर्मान्ते नियुक्त—a servant Read °ताडनमियेव for °ताडनमिव निर्दय स्त्रैणे when the women in the palace were screaming as if their heart being afraid of the rough beating with their hands had disappeared somewhere The women in grief at the departure of राज्य° to a forest beat their bosom (हृदय) and wept The poet imagines that they screamed because they had lost their heart When one loses a thing, one raises a hue and cry to find it ब्रह्मणि साधु ब्रह्मण्यम्, न ब्र० अब्रह्मण्यम्—this is an exclamation used when some calamity befalls It originally meant 'what is not good to a Brāhmana,' hence 'any calamity or misfortune' ऊर्ध्वौ दोषौ (arms, from दोस्) यस्य दोषन् is optionally substituted for दोस् from the accu plural पाद परे—the citizens fell at the feet of राज्य° to dissuade him from his resolve. विद्राति (loc. sing of the p of द्रा with वि) running away

विद्रुत चेत यस्य whose heart was melted or agitated पर्वाकुल वास-
यस्य whose dress was disorderly निवारणे उच्यत मन यस्य नखेन
लिखित मणिकुट्टिम (jewelled pavement) ये —when a person is in
reverie, he often scratches the pavement with his nails
प्रज्ञातेतम extremely well-known विमुक्त आक्रन्द येन

P 40 l 32—P 41 l 8 अथ इति अस्माक व्यसन तस्मिन्
व्यवसाय तस्य वर्धनं तस्मिन् बद्धा धृति येन (*adj* of विधि) that is firm
in increasing its efforts (व्यवसाय) to bring down calamities on
us अधृतिकरम् causing loss of steadiness of mind The sentence
is विधि इत अधिकतर अधृतिकर कि अपर दु खातिशय समुपनयति छिद्रेषु प्रहर्तुं
शील एषा इति छिद्रं that strike at a weak point अवनिपति =
प्रभकरवर्धनं ग्रहवर्मा मालवराजेन जीवलोक त्याजित —ग्रहं was made to
leave this world (*i e* was killed) by the king of Mālva Dr
Buhler suggested that देवगुप्त was the name of the Mālava king
and that मालव is not Mālva in Central India, but the Mālva in
Punjab near Thanesar (E I Vol I p 70) Vide Introd-
uction आत्मन त्याजित —(the मालव king) in killing ग्रहवर्मा made
his own (मालवराज's) merit to leave himself The idea is that
he by that act became bereft of all पुण्य if he had any This is
a fine example of the figure सहोक्ति कालायसनिगडयुगलेन चुम्बिती
चरणौ यस्या निगड chains कान्यकुब्जे—the modern Kanoj, which
seems to have been the capital of the Maukharī ग्रहवर्मा किंवदन्ती
rumour अ मत्वा thinking that the army is without a leader
The reference is to the army of Thanesar 'साधनं मृतसत्कारे
सैन्ये सिद्धौषधे गतौ' इति मेदिनी जिघृक्षु desirous of seizing (this
kingdom).

P 41 ll 9-34 ततश्च दिदेश अनुपेक्षणीय—not fit to be
treated with indifference व्यतिकर occurrence, calamity 'अथ
व्यतिकर पुंसि व्यसनव्यतिषङ्गयो.' मेदिनी अश्रुत भवस्य humiliation
not having been even heard of before (by राज्यं). The author
assigns reasons why the deep-seated affliction of राज्यं at once
disappeared परिभव refers to the treatment meted out to राज्यश्री,
the sister of राज्यं वीर जन्मन because his birth was in a
family of heroes कृपा . भूताया who now became an object for
compassion (because she was widowed and imprisoned) बद्ध
मूल येन that had taken deep root ललाट भिद्यत on his forehead
a frightful frown of the eyebrow appeared The frowning
brow is compared to यमुना, the sister of यम, the waters of which
are dark (श्यामायमाना) The brow also is dark केशिनिषूदन.
(कृष्ण) तस्मात् शङ्का (fear) तया आकुल कालियकुल तस्य भङ्गुरा भू तस्या;

अङ्गे तरङ्गिणी—The river had ripples owing to the knitting of the brows of the family of the serpent कालिय that was afraid of कृष्ण. The eyebrow of राज्य० also presented a wavy appearance on account of the frowns it had. केशिन् was a दैत्य in the form of a horse sent by कस to kill कृष्ण in वृन्दावन. कृष्ण put his hand in its mouth, when it increased. Kes'in was cut in two. See विष्णु पु० V 16 कालिय—the reference is to कालियमर्दन. The serpent was in the waters of the यमुना and rendered it poisonous. No tree except a कदम्ब grew on its banks. कृष्ण threw himself from the कदम्ब into the Jumna and trod upon the hoods of the serpent. The serpent and its wives begged कृष्ण to show mercy. कृष्ण said 'नात्र स्थेय त्वया सर्प कदाचिद्यमुनाजले । सञ्चल्यपरिवारस्त्वं समुद्रसलिलं ब्रज ॥ मत्पदानि च ते सर्पं दृष्ट्वा मूर्धनि सागरे । गरुड पन्नगरिपुस्त्वयि न प्रहरिष्यति ॥' विष्णुपु V. 7 75-76 यमुना was the daughter of सूर्य and सन्ना and sister of यम. See मार्कण्डेयपु० 77 परावृत्तान् (adj of पल्लव) rubbing or striking दिङ्नागस्य (दिग्नागस्य) कुम्भकूटवत् विकट तस्य—that was as broad (or formidable) as the conical head front of a दिग्नाग. For कुम्भ, see p 109 बाहु पल्लव—with his left hand he stroked the upper part of his (right) arm, as wrestlers do when they get ready for a wrestling match. The word कोष is used because the upper part looked like a bud. नखं पेषमिव चकार—When he stroked his arm with his hand, the rays of the nails, which looked like water, brightened it. Hence the poet fancies that the arm was bathed in the water (rays of nails) in order to honour it preparatory to undertaking the responsibility of a fight. The com says that कोष is an ordeal. With this sense all the words cannot be explained. But it is possible to explain some. Before the ordeal, the person charged had to bathe (अभिषेक). The कोश ordeal is described as follows in the व्यवहारमयूख 'तमाहू—याभिश्चस्तु तु मण्डलाम्यन्तरे स्थितम् । आदित्याभिमुखं कृत्वा पाययेत्सृत्तित्रयम् ॥ पूर्वांक्षेन विधानेन स्नातमाद्राम्बरं शुचिम् । अर्चयित्वा तु तं देवं प्रक्षाल्य सलिलेन तु । एतश्च श्रावयित्वा तु पाययेत्सृत्तित्रयम् ॥' सङ्गलत् स्वेदसलिलं तेन पूरितं उदरं यस्य (adj of पाणिरपर) निर्मूलं केश इव as if he had seized the hair (of the Mālava king) in order to tear him up by the roots. His wrath made him perspire and quiver and made his right hand seize his sword. The dark sword resembles केश. So the poet fancies he seized not the sword but the hair of मालवराज दुर्मदं पृष्ठेव as if eager to seize the hair of the haughty Glory (in amorous sport). स्वेद and कम्प are two of the eight

सार्विकभाव, these two and रोमाञ्च are often described when lovers meet Compare 'आसीदर कण्टकितप्रकोष्ठं स्वित्राङ्गुलिं सववृते कुमारी' रघु० 7 22 पुनरपि—We saw above (text p 39 l 18) that राज्य० laid down his sword on the earth शस्त्रग्रहणेन मुदिता राजलक्ष्मी तया क्रियमाणा दिष्टवृद्धि (congratulation) तस्यां विधुता सिन्दूरधूलि . Even now at marriage celebrations and other festivities, red powder is sprinkled over people For दिष्टवृद्धि see above p 11 समासत्रा सकलमहीपाला तेषां चूडामणीनां चक्रं तस्य आक्रमणेन जातं अहङ्कारं यस्य He sat in a posture peculiar to warriors of old His upturned right foot he placed on his left thigh and the left foot was placed on the ground निष्ठुरं अङ्गुष्ठेन कषण (rubbing) तेन निष्ठुता (emitted) धूमलेखा येन निर्वा शिख इव as if he had let loose the knot of hair on his head for making the earth void of (rival) heroes He violently rubbed his toe against the pavement and a streak of smoke was thereby produced This is dark and hence fancied to be a knot of hair (शिखा) An irascible person may take a vow not to tie up his hair until his enemies are uprooted, as चाणक्य did Vide मुद्राराक्षस III 29 'शिखां मोक्तुं मुक्तामपि पुनरयं धावति कर', VII 17 'पूर्णप्रतिज्ञेन मया केवलं वध्यते शिखा ॥' The word विमुक्तशिख may suggest another meaning He violently pressed his toe against the ground whereby a dark line of smoke was produced That indicated that he was about to give out a flame (शिखा) Fire burns the earth and frees it of Arjuna trees 'नदीसर्जो वीरतरुनिन्द्रु ककुभोर्जुन' इत्यमर. वीर also means 'reeds' दपेण स्फुटिता सरसा व्रणा तेभ्य उच्छलित (sent up, spurted) रुधिरं तस्य छटा तया अवसेक. राज्यवर्धन's wounds were fresh and by his agitation they again cracked and blood began to flow. प्रबोधयन्निव—has two senses When one faints through poison, water is sprinkled over to rouse him The blood served to rouse his valour that had been inert owing to sorrow राज्य० also wanted to give advice to हर्ष इदं प्रजम्—what he means is—I leave these as they are, you must look after them, I cannot do it, I have only one task to discharge भूपति. (प्रभाकर-वर्धन) तस्य भुजौ परिधौ (bar, bolt) इव अत्यन्तं अविनीतः (wicked, ill-mannered) अरिं तस्य निग्रहः सोऽयं वशस्य च—The construction is यो मौखराणां मालवैः परिभव सोऽयं कुरङ्गकैः कचग्रहं केसरिण—that the Mālavas should insult the Māukharas and the line of पुष्पभूति is like the seizure of the hair of the lion by deer करपातः slapping वत्सकैः व्रस्य the taking of the tiger as a captive by calves

अलगद् a water-serpent गरुड is the enemy of all serpents and shows no mercy to them 'अलगदों जलव्याल' इत्यमर अयुत ten thousand

P 42 ll 1-24 त च मित्रम् जामि sister 'जामि स्वसृकुल-
स्त्रियो' इत्यमर ० विज्ञानेन प्रकोप तस्य आधान (production) तेन
दुःखमाने. दूर प्ररुढा प्रणयपीडा यस्य मनसि पीडा इव when his mind had
pain due to love (for राज्य०) much augmented by the plea
that he (हर्ष) should return (remain behind) The reading
निवर्तनादेशेन (by the order of राज्य० to stay behind) is much
better. कमिव गमनेन what possible harm does my lord see
in my following (my lord)? यदि सि if you raise the objection
that I am a mere boy, that is a greater reason why I
should not be left behind 'बाल आ षोडशाद्वर्षात्' This passage
may be looked upon as indicating that हर्ष was about sixteen
at this time रक्षणीय स्थानम्—If you assign for my staying
behind the reason that I need protection (and therefore
should not be taken on a campaign), then your arms are
a cage for me What greater protection can there be than
your own powerful arm? सं करोति—if you say that I am
not to be taken with you because I require to be carefully
brought up, then separation from you will make me thin (what-
ever other care may be bestowed on me in your absence)
स्त्री सि then I am placed among women २ e I am treated just
as women (who are delicate and unable to bear hardships).
तत् (सुख) प्रयाति—all my happiness, being centred in you, march-
es with you विरहो तर separation from you is more difficult
to bear (than even the toils of the journey) कलत्र वसति—
the idea seems to be —you may say that you leave me behind
because you want me to guard your harem, but then Glory
(which is really the only wife you care to have) dwells in
your sword २ e Glory, the only wife you should have, is
taken by you on your sword and not placed under protec-
tion राज्य० was to secure Glory by his sword C and T
translate 'if you would have me watch over my wife &c',
but this does not appear to be correct There is no connection
between हर्ष's watching over his own wife and the fact of
Glory residing in his brother's sword कृ. तत्. if you leave
me behind (to guard your rear), that is unnecessary, as your
valour remains behind (and will guard everything) राज...
गुणैः if you say that the circle of princes will be without super-

vision, then (I say there is no need for it as) the princes are well secured by your virtues. A person is also bound (बद्ध) with ropes (गुण) न गणयति if you say that a great man (like yourself) does not require an outsider as a companion, then you count me as distinct from yourself. I regard myself and yourself as identical. प्रलु (very small) परिकरः (retinue, train) लु also means light (in weight) पाद भारः what great weight is there in the dust of your feet? हर्ष means that he is like the dust of his brother's feet and so there is no भार (weight, responsibility) in taking him on the expedition. द्वयो हया If you argue that it is not proper that both of us should go, then favour me by ordering me to go (and you may remain behind) सद्दोषो दोष the idea is —if you leave me behind because you are afraid out of your affection for me (of what may befall me) then I say I am afraid of what may befall you in my absence. So this fault of कातरत्व is common to both of us and should not be urged against me alone, according to the न्यायवैशेषिक maxim 'यत्रोभयो समो दोष परिहारोऽपि वा सम । नैकः पूर्वनुयोज्यस्तादृशार्थं विचारणे ॥' तर्कभाषा आत्मम्भरिता selfishness, greed. 'फलेन्द्रिहात्मम्भरिश्च' पा 3 2 26 (आत्मानं विभर्तीति) क्षीरोदकेनपटलवत् or-पटलेन पाण्डुरम्. Fame is poetically represented as white. The foam of the milky ocean must be very white. When अमृत was churned out of the ocean, it must have been white with the foam &c अव देवु I have never before been deceived (२ e deprived) of favours २ e you always granted whatever favours I asked अति . हित why should a very insignificant foe be given great importance by making too great a preparation? हरि . म्भार a host of lions for (catching) a hare causes great shame हेपण—from हेपयति, causal of ह्यो 3rd con, कवचयन्ति put on armour. आशुशुक्लण्य—fires This is a word used more in the Vedas अष्टादश द्वीपा एव अष्टमङ्गलक तस्य माला अस्ति अस्या that is wreathed with the bracelet in the form of the eighteen द्वीपः The com. says 'अष्टमङ्गलक कङ्कणमित्यन्ये.' A horse is called अष्टमङ्गलक. कुरु - वाहिन blowing against the group of principal mountains. For the कुरुपर्वतः, see p. 39 न संनयन्ति do not gird up their loins, do not put on armour सुमेरो वप्र (slope) तस्मिन् प्रणयः (liking) तैव प्रवृत्ता. (bold) or सुमेरो वप्र. (butting) तस्मिन् &c For सुमेरु, see pp 8, 85. न परिणमन्ति do not stoop to strike with their tusks. Elephants and bulls are represented as butting against the slopes of hills and mounds of earth. सकलपृथ्वीपतीनां प्रलयस्य

उत्पातं धूमकेतुम् that (bow) is a comet portending the destruction of all kings For धूमकेतु as an उत्पात, see above p. 89 मान्धाता इव—see p 23 above चारु चामीकरपत्रलता एव अलङ्कार स एव अङ्ग यस्य सःराङ्ग, ०राङ्ग काय यस्य—the frame of which is marked with ornamental and charming figures in gold 'चामीकर जातरूप महारज-तकाञ्चने' इत्यमर. (चामीकरे आकरे भवम्). वि तायाम् in the hunger for destroying my enemy that has been roused in me एकाकिन goes with मम राज्य० says 'do not claim a share in killing मालवराज, let me alone secure him as my victim' अयं कोपकवल एक this one morsel of my wrath The morsel is the-king of Mālvā अभ्यमित्रम्—अमित्रस्य अभियुक्तम् (अव्ययीभाव)

P 42 l 25—P. 43 l. 13 अथ करोत् तथागते आतरि his brother being in that condition (i e so occupied) There is another suggested meaning तथागत is a name of बुद्ध 'सर्वज्ञं सुगतो बुद्धो धर्मराजस्तथागत' इत्यमर So the meaning is 'his brother having become a Buddha' (i e having died in the Buddhist faith) We learn from the Madhuban inscription (see Introduction) that राज्यवर्धन was a very devout Buddhist दत्तः प्रजागर यस्यै who was kept awake तृतीयो भाग त्रिभाग, त्रिभाग शेष यस्या यामिक watchman द्विपै उपगीता गुणा (virtues, cables) यस्य A ship also has गुण (cables, ropes), a ship is laden with heaps of jewels or rich merchandise of every description रत्नराशि may also mean 'the sea' (generally called रत्नाकर). Ships bring the essence of the sea i e the best things from beyond the seas This verse is suggestive of the fall of राज्य० अग्निं वनया by the thought of the evanescent nature (of things) प्रक्षीणं भूविष्टं यस्या when (night) had almost come to an end Dreams seen in the early morning were believed to come to be true अभ्रलिङ्गम् touching the clouds This is another indication of the fall of the mighty राज्य० अनुवर्णन्ति persistently follow अकल्याणस्य आख्याने विचक्षणम् clever in announcing evil The throbbing of the left eye and arm in the case of men portends evil अक्षु. क्षाणा declaring the downfall of no mean king अविकल. कायवन्ध यस्य whose bodily frame is not maimed, is perfect कवन्ध विन्धे in the disc of the sun that has a headless trunk 'भास्कराह्स्कर-जलप्रभाकरविभाकरा' इत्यमर राहु is a demon without trunk and is all head In the disc of the sun a headless trunk was seen and thus राहु was as if provided with a complete body when it seized the sun विभावते is seen See above text p 27 l 9 (भानु-मण्डले भयङ्करकवन्धकायव्याजेन) The बृहत्संहिता says 'दण्डे नरेन्द्रमृत्युव्या-

धिमय स्यात्कवन्धसंस्थाने । (III 17) सप्तर्षय —the constellation of the Great Bear The Great Bear emitted a dark smoke-like streak and thereby darkened all the planets The poet fancies that the smoke emitted is what they had taken in while performing तप To inhale only smoke is a kind of तप . The बृहत्संहिता (13 7) says 'उल्काशनिधूमाद्यैर्हता विवर्णा विरश्मयो हस्ता । हन्यु स्व स्व वर्गं विपुला सिग्धाश्च तद्द्रव्यै ॥' दिशां दाहा —Note बृहत्संहिता 'दाहो दिशा राजभयाय पीतो देशस्य नाशाय हुताशवर्णः ।' (31 1) and 'योऽतीव दीप्त्या कुरुते प्रकाश छायायामपि व्यञ्जयतेऽर्कवच । राशे महद्द्रव्यदे भय स ' &c (31 2) नारागण —the falling stars appear like the particles of ashes due to दिग्दाह The falling of stars is looked upon as an evil omen See बृहत्संहिता (33 11) 'अम्बरमध्याद्रहस्यो निपतन्त्यो राजराष्ट्रनाशाय ।' तारा शुचेव—the moon is called तारानाथ or नक्षत्रेश, the poet fancies that the moon, the lord of stars, was grieved at their fall and therefore lost colour The उल्काs appear like so many missiles in the battle of the planets विलोच्य तारका यासा or यासु (1) the pupils of which are unsteady, (2) the stars in which fall down The quarters are compared to ladies frightened at the sight of a battle सञ्चारयतीव हमा as if carries the earth बहत् नहत् रजःपटल तेन कलिल शर्कराशकलै सुकारी च whistling with bits of gravel and full of flying (बहत्) and thick clouds of dust न . लघ्नस्य I don't see that this hour is auspicious For लघ्न, see pp 24, 60 असिन्न पत्नी who will obstruct fate when it seizes even a delicate scion in our family as an elephant seizes the tender shoot of a bamboo (वंश). The scion is राज्यवर्धन करीर —रम् shoot of a bamboo, shoot in general 'वशाङ्कुरे करीरोऽस्ती' इत्यमर . द्रवदिव—his heart melted or was wet with स्नेह (oil or affection) Another meaning is—his heart was broken inside and was as if running away (द्रवत्); but he somehow kept it firm. यथा करोत् he performed all his various duties, as he was in the habit of doing them

P. 43 ll 14-23 आस्थान . औषीत् अससं दु खं तेन उष्णाः निश्वासा तेषां धूम तेन रक्ता (coloured) तन्तव. यस्य His body was dressed in dirty clothes The author fancies that the mud was the smoke of his hot breaths, which (smoke) coloured the threads. जीवित...लज्जया—he was ashamed that he should continue to live after his master's death. नासा इष्टिन् whose eye was fixed on the tip of his long nose दुःखेन दूरप्रवृत्तानि रोमाणि यस्मिन् on which there was a long growth due to sorrow. His

face, though mute, told the tale by the long growth of beard
 बृहदश्वार a great horseman, an officer of cavalry अभिजाततम
 of very noble birth चक्षुषि सलिलेन—supply अगृह्यत—water (tears)
 came to his eyes उत्सङ्गे भुवा the earth came to his lap i e he
 lay on the bare earth (in grief) अगृह्यत लोकपाले—वरुण (the
 lord of सलिल), the wind, the fire are among the eight लोकपाल
 'सोम्राश्यर्कानिलेन्द्राणा वित्ताप्स्योर्यमस्य च । अद्याना लोकपालानां वपुर्धारयते नृप ॥'
 मनु 5 96 तस्मात्—from कुन्तल. हेलाया (easily) निर्जित मालवानीक येन.
 मिथ्योपचारै उपचित विश्वास. यस्मिन् in whom trust was increased by
 false civilities

P 43 l 24—P 44 l 4 श्रुत्वा यासीत् ंकोप. एव पावक
 तस्य प्रसरेण परिचीयमान (increased) शोकावेग यस्य The principal
 sentence is तत्तश्च परा भीषणता अयासीत् अमर्षेण (क्रोधेन) विधुत शिर.
 तस्मात् शीर्यमाणानि शिखामणीना शकलानि तै अङ्गारकितम् Pieces of jewels
 from his crest were scattered about when he shook his head in
 wrath, which (pieces) looked like the live coals of the fire
 of wrath he sent forth अङ्गारकित is formed from अङ्गारक
 on the analogy of तारकित, for which see p 98 रोष ..च्छेदेन
 with his lip that was curved through wrath When a man
 drinks anything he moves his lips and makes them curved
 लोहितायमाने (becoming red) लोचने तयो आलोक (light) तस्य विक्षेपै-
 (casting) He cast glances with his blood-shot eyes in all
 directions, which were thereby made lurid For दिग्दाह, see above
 (text l 5) रोषानलेनापि—connect with वितन्यमान असह्य सहजशौयो-
 ष्मदहन तेन दक्षमानेन वितन्यमान ० दुर्दिन (स्वेदसलिलशीकराणा आसार एव दुर्दिन)
 यस्मिन् His wrath made him perspire and drops of perspiration
 stood out like drops of rain on his body When one is oppressed
 with heat, one sprinkles drops of water over one's body. The
 poet imagines that the perspiration was water sprinkled by
 the fire of his wrath over itself, being afraid of the hotter and
 unbearable fire of his inborn valour पूर्वे अदृष्ट अदृष्टपूर्वे कोप तस्मात्
 भीतै His limbs shook through wrath, the poet fancies that
 his limbs were afraid of his wrath which they had never seen
 before A terror-stricken man trembles हर = शिव. कृत.
 भैरव. भयङ्कर आकार येन (with राज्य०), कृत भैरवस्य आकार येन (with
 हर) who assumed the form of भैरव भैरव is the name of a
 terrible form of शिव हरि = विष्णु प्रकटित नरसिंहरूप येन (1) who
 presented the appearance of a brave man, (2) who manifested
 the Man-Lion form In the latter case the reference is
 to the नृसिंह incarnation of Vishnu, for which see above p 39.

Words like सिंह are employed to denote pre-eminence, bravery &c 'स्युत्तरपदे व्याघ्रपुङ्गवमकुञ्जरा । सिंहशार्दूलनागाया पुंसि श्रेष्ठार्थे गोचरा ॥' इत्यमर नर सिंह इव (कर्म०). अपरस्य तेज प्रसर तस्य दर्शनेन प्रज्वलित that burst forth into flame at the sight of the spread of another's brilliance राज्य० was fired by the action of his foe (the गौड king), the सूर्यकान्त emits fire at the sight of the sun (a second source of light) Compare for the idea 'न तेजस्तोजस्वी प्रसृतमपरेषा प्रसहते स तस्यै स्वी भाव प्रकृतिनियत्वादकृतक । मयूखैरश्रान्त तपति यदि देवो दिनकर किमाश्रयग्रावा निवृत्त इव तेजासि वमति ॥' उत्तरराम० VI 14 क्ष्व—दिवस = कल्पान्तदिवस. उदिता द्वादश दिनकरा तैर् दुर्निरीक्ष्या मूर्ति यस्य (with दिवस) °दिनकरवत् दुर्निरीक्ष्या मूर्ति यस्य (with राज्य०). For कल्पान्त, see above p 78 At the time of प्रलय, it is supposed that twelve suns simultaneously rise in the sky Compare 'दग्धु विश्व दहनकिरणैर्नोदिता द्वादशाकां वेणीसंहार III, 'यावत्प्राणिमि तावदस्य कल्पान्तोदितद्वादशदिनकरकिरणातपतीप्रस्य' &c कादम्बरी (p 156 of P) महो कारी who caused trembling to all भूभृत्स (kings, mountains) like a portentous hurricane विवर्धमान विग्रहस्य (शरीरस्य) उत्सेधः (sublimity, height) यस्य—(1) the grandeur of whose form increased (with राज्य०); (2) whose height increased (with विन्ध्य) The विन्ध्य wanted the sun to revolve round itself as it did round Meru The sun refused, whereupon the विन्ध्य began to grow higher and higher in order to obstruct the sun's path The gods in fear sent Agastya who came to the mountain and asked it to allow him to go to the south and to remain in its original state till he returned अगस्त्य never returned and so विन्ध्य remained low in height Vide महाभारत वनपर्व chap 104 Compare रामायण 'मार्गं निरोद्धु सतत भास्करस्याचलोत्तम । सन्देशपालयस्तस्य विन्ध्यशैले न वर्धते ॥' अरण्य० 11 86 दुर्नरेन्द्रेण (by a wicked king, by a bad snake charmer) अभिभव. (insult) तेन रोषित आशीविष—आशीसु आशी पु वा (ताडुगत्तदद्वासु) विष अस्य—a serpent For नरेन्द्र see p 33 पारीक्षित. = son of परीक्षित : e जनमेजय सर्व यत who was bent upon burning all भोगिन्स (kings, serpents) परीक्षित, the grandson of अर्जुन, died of snake bite and जनमेजय made a resolve to extirpate the whole serpent race in revenge He instituted a सर्पसत्र in which all serpents were burnt except तक्षक who was saved by the intercession of the sage आस्तीक, at whose request the sacrifice was closed See महाभारत आदि० chap 49-58 'उरग पञ्चगो भोगी' इत्यमर ('भोग. सर्पदेह कुटिला गतिर्वास्यास्तीति' क्षीर०). 'भोगी भुजङ्गमेऽपि स्याद्वास्तपान्ने नृपे पुमान्' मेदिनी वृकोदर. = भीम' He took a vow to kill दु शासन when the latter dragged द्रौपदी by her hair

and called the पाण्डव 'गौरी' and killed and drank his blood
 See कर्णपर्व chap 83 'सखा चिकीर्षुर्मतिमान्प्रतिज्ञा भीमोऽपिबद्धोऽणितमस्य
 कोष्णम्' 29 सुरगज. = देरावत प्रतिपक्षस्य वारणाय प्रधावित who ran to
 repel his foe (with राज्य०), प्रतिपक्षश्चासौ वारणश्च (गजश्च) तस्मिन्
 प्रधावित who ran : e attacked a rival elephant पूर्वा वस्य who
 was the first advent of prowess आगम may also be taken
 in the sense of 'tradition, revealed scriptures, Veda' It
 is believed that the Veda is eternal and that in
 each कल्प there is only a fresh manifestation Hence the
 word पूर्व उन्माद इव मदस्य—he was the fullest realization
 of मद आवेग लेपस्य the impetuous onrush of haughtiness
 सर्वोद्योग the full endeavour युष्मण the inauguration
 of an era of youthful warmth रणरस passion for fighting
 For नीराजन, see above p 78 On the day of नीराजन, a king
 marches on an expedition The idea is that he was the
 marching day of असहिष्णुता : e असहिष्णुता was to become active
 in his person from that day

P 44 l 5—P. 47 l 18 अवादीष्य व्यरंसीत् ०पुरुष goes
 with आर्यम् (राज्यवर्धनम्) निर्व्याज शस्त्र who subdued all the
 kings by his valour that is free from stratagem and who had
 laid aside his weapon (this applies to both राज्य० and द्रोणाचार्य)
 कलशयोनिं = द्रोण As to the birth of द्रोण see आदिपर्व 63 6
 'भरद्वाजस्य च स्कन्ध द्रोण्या शुक्रमवर्धत । महर्षेरुग्रतपस्तस्माद्द्रोणो व्यजायत ॥' In the
 great महाभारत war, once an elephant named अश्वत्थामा was killed
 and the report spread that अश्वत्थामा, the son of द्रोण, was killed
 द्रोण asked धर्म, who replied 'हत कुञ्जर' The last word was uttered
 in a low tone The old man heard only the first word and in
 grief for his son laid aside his weapon when धृष्टद्युम्न killed him
 See द्रोणपर्व chap 190 कुण्वत्सर्मा (अग्नि) तस्मात् प्रसूति यस्य स ०सूति
 धृष्टद्युम्न About the birth of धृष्टद्युम्न see द्रोणपर्व chap 191 2 'य इह
 मनुजेन्द्रेण व्रुपदेन महामखे । लब्धो द्रोणविनाशाय समिद्धाद्व्यवाहनात्' The
 word कुण्व० further means 'who is the source of dark paths : e
 dark deeds' (as applied to गौडाधिप and also धृष्टद्युम्न) ईदृशेन
 मृत्युना—the reference is to the treachery practised by the गौड
 king अनार्य पातम्—the sentence is अनार्यं त मुक्त्वा केषां मन सु
 आर्यसौम्यगुणा पक्षपातं न कुर्युः.—Excepting that vile wretch, in whose
 minds would not my lord's valour and other qualities produce
 a favourable impression ? भागीरथी पाण्डुरा—The waters of the
 Ganges are white, the foam would be whiter still. Both राजहंस
 and the qualities are white like the foam. The राजहंस cause

पक्षपात (movement with or flight on their wings) in the मानस lake (मन सु सर सु) पर कृत (1) that remind one of the valour of परशुराम (with गुणा), (2) that remember the valour of परशुराम (with हस्ता) परशुराम, while he was learning धनुर्विद्या from शिव, being jealous of the power of स्कन्द who had once by his missile called शक्ति pierced the mountain कौञ्ज, shot an arrow through that mountain and made a passage, through which it was believed the हंस passed from the plains to the मानस lake बाण perhaps derived his inspiration from the मेघदूत 'प्रालेयाद्रेरुप-तदमतिक्रम्य तास्तांविशेषान् हसद्द्वारं भृगुपतियशोवर्त्म यत्कौञ्जरन्ध्रम् ॥' In the वनपर्व chap 225. 33 'विभेद स शरैः शैलं कौञ्जं हिमवतः सुतम् । तेन हस्ताश्च गृध्राश्च मेरुं गच्छन्ति पर्वतम् ॥', it is स्कन्द who makes a hole for हंस अत्युग्रस्य— applies to गौडाधिप and निदाघरवि कम शोषणे in drying up the water of the bed of lotuses The summer sun dries up the water in which lotuses grow राज्यवर्धन is compared to कमलाकर, because he was also कमलाकर (the abode of लक्ष्मी) and सलिल to जीवित अनपेक्षिता प्रीति ये that paid no heed to his friendship (with the hands of गौडाधिप), that paid no heed to the bloom (let happiness) of the lotuses (with 'the rays of the summer sun') गतिम् fate, state (after death) कस्मिन्नरके—In the विष्णुपु० (II 6) a large number of hells such as रौरव is mentioned So also in the मार्कण्डेयपु० chap 10 and 12 श्वपाक = चण्डाल Construe पापकारिण अस्य नामापि गृह्यतो मे जिह्वा &c किं . कार्यम् let undertaking what object : e with what object in view आर्यं — connect with तेन क्षयमुपनीत क्षुद्रेण goes with both तेन and बुधेन अनुप्रविश्य who worked himself into favour with my lord, that bores inside (timber) विगता घृणा (दया) यस्य बुध — an insect that eats into timber and produces furrowed lines thereon resembling letters Note the word बुणाक्षरन्याय राज्य० is compared to a sandal pillar मधुरसास्वाद (1) taste of honey, (2) taste of wine भावी कष्ट द्रव the coming trouble of the fall of distressing शिलीमुखस (arrows, bees) One who takes away honey from the honeycomb is attacked by the bees 'अलिबाणौ शिलीमुखौ' इत्यमर (शिली शल्यं मुखे अस्य) निज वण (1) that is a blot on his own family (with अयश), (2) that renders dirty one's house (with कञ्जल). जाल केन (1) by one who lights up a path of deceit (with गौडाधमेन), with a lamp placed in a latticed window Lampblack sticks to windows and mars the brightness of a house 'जालं समूह आनायो गवाक्षक्षारकावपि' इत्यमर— जाल deceit Separate न तु आशु (quickly) अस्तम्. न वेवसादिष्ट. शशी is there not

the moon ordered by the creator? ग्रह प—ग्रहाणा षण्डे (समूहे) विहार तस्मिन् एक केवल हरिणाधिप सिंह—who is the sole lion in roaming among the cluster of planets The moon wanders in the midst of planets It is compared to a lion, that also roams about in the midst of thickets There are further suggestions due to paronomasia विहार may mean 'reducing' The moon puts into the shade the group of planets. The lion is called ऋगाधिप (lord of beasts) The moon is हरिणाधिप because the spot on the moon is supposed to be a deer 'अब्जादिकदम्बे षण्डमल्लियास्' इत्यमर विनयविधायिनि that lays down (१ e teaches) discipline or obedience ब्यालवारण a wicked or unruly elephant कुवैकटिका bad jewellers 'मणिकारो वैकटिक' क्षीर० तेज नाशका (1) those that destroy the best of spirited men (with तादृशा), (2) those that destroy brilliant jewels 'रत्न स्वजातिश्रेष्ठेऽपि' इत्यमर. इत्येतदभि (p 44, l 22) विज्ञापितवान् (p 45, l 14) The principal sentence is इत्येतत् अभिदधत्. एव अस्य (हर्षस्य) पितुः मित्र सेनापति सन्निधावेव समुपविष्टः सिंहनादनामा विज्ञापितवान् सम हर foremost in all battles हरिताल (yellow orpiment) तस्य शैलवत् अवदात (polished, bright) देह यस्य परिणत (full grown) प्रगुण (straight) सालः (a tree) तस्य प्रकाण्ड (trunk) तद्वकाश तत्सदृश अति गत that had reached maturity as if on account of the warmth of his great valour Heat makes a thing ripe, or cooking (पाक) is effected with heat C and T translate 'tall as if ripened by valour's exceeding heat' This is wrong There is no connection whatever between tallness and ripening by heat गत भूयिष्ठ यस्य शयने आदौ क्षुप्त पश्चादुत्थित The सेनापति very often lay wounded with arrows but always got over his wounds There is another sense सेनापति (१ e सेनानी) is a name of स्कन्द, who also lay on a bed of शर (reeds) शरजन्मा is a name of स्कन्द. See for the story, रामायण I 36 and 37. शान्तनवः=भीष्म, son of शन्तनु and the Ganges भीष्म also lay wounded on a bed of arrows, waiting for the उत्तरायण, after the advent of which he wanted to die. See भीष्मपर्व chap 119 'शरतल्ये महेश्वास शयान पुरुषर्षभम् । 92 तानब्रवीच्छान्तनवो नाह गन्ता कथञ्चन । दक्षिणार्धे आदित्ये एतन्मे मनसि स्थितम् ॥' 104 भीष्म was the grand-uncle of the पाण्डवस and yet was the most vigorous of the combatants in the महाभारत war दु तया as his body was such that it could not be subdued (by old age) प्रकटित प्रकम्प यया (1) that manifested shaking (in him), (2) प्रकटित प्रकम्प यस्याम् (2) that had shaking A person that is afraid trembles

Through old age, his limbs shook The poet fancies that it was जरा (not he) that was trembling, being afraid of touching him प्ररा रहेषु touched in his stiff hair The idea is that his hair was turning grey शशिन-कटा-तेषां निकर (समूह) तद्वत् सिता सरला शिरोरुहा तैः सटाल (possessed of a mane) His grey hair looked like the lion's mane He had the same straightforwardness and valour that the lion has संक्रान्तो जातिम्—the poet fancies that, even while he was alive, he was transformed into the class of lions A man may become a lion *after death* (according to the theory of पुनर्जन्म), but he became a lion while living परिजिहीर्षां desire to avoid भ्रू दृष्टि his eye (or sight) was covered by brows the skin of which was wrinkled, loose and hanging down (over the eye) बलिन—(from बलि + affix न, according to 'लोमादिपामादिपिच्छादिभ्यश्चेत् लुच्' 5 2 100 लोमश्च । पामनः । पिच्छल) —बलयः सन्ति अस्य इति. धवल मुखेन—in this clause we have first to take विक्रमकाल as qualifying शरदारम्भ and then take शरदारम्भ as qualifying विक्रमकालम्. धवला स्थूला गुणा ('उत्तरोष्ठोपरि रोमराजिः' com २ e moustache) पिच्छमिव (like a feather) तेन प्रच्छादित कपोलभागः. तेन भास्वर (bright) तेन (मुखेन) वि . शर्द्द bright with blooming काश thickets The काश flowers are seen in शरद्दुतु and are white वसन्निव विक्रमकाल शरदारम्भ भीमेन मुखेन—The idea is—The beginning of शरद् is the time to start on an expedition, as the rains are then over In शरद्दुतु there are white काश flowers On his face, he had white moustache resembling काश flowers So the poet fancies that he vomited from his mouth शरदारम्भ, the time for expedition अकालेऽपि—the force of this is—in his old age, his moustache is white at all seasons So he appears to vomit शरद्दुतु with its काश flowers at all seasons २ e even when it is वसन्त or ग्रीष्म &c Then there is a further suggestion The विक्रमकाल (era so called) is used in the whole of northern India except Bengal and the year commences in चैत्र (except in Gujrat where it begins in कार्तिक). Hence the word अकालेऽपि is used To Bana, a विक्रम year beginning in शरद् would be अकाल For a brief resume about the origin of the विक्रम era, see I A vol 30 pp 3 and 4 शरदि आरम्भ यस्य स. विक्रमकाल His white beard reaching his navel looked like a white chowrie, whereby he as if fanned the deceased king enshrined in his heart परिणामेऽपि even in old age. विवृत वदन वेषां (1) that were open, not yet healed (with व्रणो), (2) that open their mouth (with thirsty people) विवर्णित (made rough

or uneven) विशाल वक्ष यस्य There were open gashes of wounds on his chest The bright sword blade resembles water A man suffering from thirst opens his lips when he wants to drink water The poet fancies that the wounds were open because they wanted to drink water (sword blade) १ ८ his chest would have welcomed more sword cuts निश्चित शस्त्रैः टङ्कानां (axe) कोटिभिश्च कुट्टिता (impressed, engraved) बह्व्य बृहद्गणा एव अक्षरपङ्क्तयः तामि निरन्तर (closely covered) तस्य भावः निरन्तरता तथा The many wounds on his chest resembled lines of letters engraved on a slab or stone सकल कुर्वन् as if making a calculation of the auspicious hours of victory in all battles In calculating we have to draw lines on a board He is compared to पूर्वपर्वत because the latter also has lines (furrows) made by chisels that are like sharp weapons (निश्चितशस्त्रसदृशैः टङ्ककोटिभिः &c) The mountain also has पर्वन् (joints, parts) पर्वन् means 'the day of new or full moon' and also 'the moment of the sun's entering a new sign' C and T say that for calculating the ascensions of heavenly bodies the पूर्वपर्वत was used by astronomers पादचारी (1) walking on foot (with सिंहनाद), (2) that is in the midst of the hills near it 'पादा प्रत्यन्तपर्वता' इत्यमरः वीररस—the heroic sentiment रामणीयकम् beauty The महाभारत is full of warlike episodes लघयन् (denominative verb from लघु)—casting into the shade प्रति निर्बन्धेन by his extreme persistence in destroying his enemies परशुराममपि—see p 38 above for his exploits परशुराम killed the क्षत्रिय only 21 times, but सिंहनाद did so for times without number अप्सु भ्रमण तेन (1) in roving over seas (with सिंहनाद), (2) revolving in the water of the sea अनादरात् श्रियः समाकर्षणं तस्य विभ्रमेण (लीलया)—by his ease in winning लक्ष्मी without effort He without effort won several kingdoms for his master The मन्दर mountain revolved in the sea at the time of the churning and helped in drawing out श्री See notes p 42 for मन्दर वाहिनी ऋतेनेन (1) in acting according to the principles laid down for the commander of an army, (2) in not going beyond the limit prescribed for the lord of rivers The sea is poetically spoken of as the husband of rivers (वाहिनी) स्थैः मि in firmness, toughness, and elevation अचलान् = पर्वतान् ईश्वरभारस्य उद्धरणेन दृष्ट दृष्ट यस्य स पृष्ठं तस्य भावः पृष्ठता He toiled very hard (his back was abraded) to carry out the important tasks of his king The back of the bull of शिव is also ground down under the weight of

ईश्वर (१ e शिव). अरणि ये who was the rubbing stick of the fire of wrath The sacrificial fire was produced by the attrition of two pieces of S'amī wood मदो मदस्य—the idea is that haughtiness found its fullest expression in him विसर्प.—a dry spreading itch In the choice of words here the poet is guided mainly by the assonance of sounds डङ्कुसितम् life अङ्कुशो दुर्मदानाम् he was the goad of the unruly १ e he subdued even the most unruly नाग..भोगिनाम् he was a subduer of elephants (१ e a goad) to wicked kings There is a pun. नागदमनं means गरुड and भोगिन् means 'serpent' also वि प्यताया he was the end of the best manhood १ e he was the acme, the perfection of &c कुल गोष्ठीनाम्—all assemblies of warriors took their lessons from him तुला ज्ञालिनाम् he assessed all warriors at their true value शस्त्रग्राम = शस्त्रसमूह, A village (ग्राम) has boundaries and officers supervise them आघोष . थिनाम् the proclaiming drum of those that seek battle The drum encourages the fighters न श्रयया—that does not stay (long) anywhere १ e that is very fickle or unsteady न चेतयन्ते do not know लक्ष्मी deceives कावुरवः लक्ष्मी is fickle and मलिन (१ e secured by dark deeds) The cuckoo is dark, but the crow is darker still The cuckoo has no fixed abode and manages to deceive the crow by placing its eggs in the latter's nest for rearing Compare प्रागन्तरिक्षगमनात् स्वमपत्यजातमन्यैर्दिजैः परभृता खलु पोषयन्ति' शाकुन्तल V श्रियो कारा for लक्ष्मी possesses the faults pertaining to lotuses, viz दोषान्वता लक्ष्मी dwells in कमल, therefore the faults of कमल attach to her and consequently लक्ष्मी deceives other people दोषान्वता—दोषेषु अन्वता or दोषार्या अन्वता (1) being blind to error, (2) closing the buds at night कमल close their petals at night-fall लक्ष्मी makes people blind to the errors they commit Again कामलानिकारा would mean 'the evil effects of jaundice' and दोषान्वता means—a man suffering from jaundice (कामल) regards everything as yellow and may not detect his error, or he may become राज्यन्ध छत्रछायया अन्तरित रवि येषाम्. छत्र is the symbol of राज्यलक्ष्मी सर्वातिशयायौ शौर्यातिशय तस्य श्वयथु. (increase, swelling) तेन कपिलौ (tawny) कपोलौ तयो पुलक तेन यद्ववित. कोपानल येषु The cheeks of warriors were tinged by their ardent passion for heroic deeds and were thrilled. The shooting hair on the cheek is represented as the पल्लव of कोपानल A man always turns away his face from the brilliant sun (तेजस्विन्) A wretch dares not look at the

face of enraged heroes तपस्वी miserable or helpless man
 अभिचार magical spell for securing some malevolent purpose
 विप्रकृता (1) insulted, injured (with मनस्विन), (2) worked
 by Brāhmanas (with अभिचारा). When high-souled (or
 spirited) persons are insulted they at once bring about
 the ruin of the whole family, as spells employed by Brāhmanas
 do. जले तेजस्विन—every word has double meanings here
 जडेऽपि स्विन the mighty, when struck, become inflamed even
 against a dullard Because it is a fool that strikes, they
 would not tolerate it In जेव, ड् and ङ् are identical See above
 p. 125 जले .स्विन the bright (flashes) of lightning blaze forth
 even in water तडित् (विद्युत्) तस्या इमे ताडिता सकल बाह्यस्य who
 is outside the pale of all assemblies of heroes He has render-
 ed himself an outcast by this deed Or we may also explain
 that he, never frequenting वीरगोष्ठी, does not know the code of
 chivalry. अविविमान. उत्तारः (crossing) यस्य स अनुत्तार निरय (hell)
 तस्मिन् पात तत्र निपुणम्. This action will hurl him into hell from
 which there will be no return प्रधने (युद्धे) प्रधान धन The bow
 is the chief wealth in battle to the powerful कमला (लक्ष्मी) एव
 कलहसी तस्याः केलि (sport) तदर्थं कुवलयकाननम् (in apposition with
 कृपाणे) The sword being dark is compared to कुवलयकानन (as
 कुवलय is a blue lotus) The कलहसी plays among lotuses लक्ष्मी
 plays among swords & e it goes over to the stronger sword
 मनस्विना कृपाणे त्वानस्य to the strong the churning of the sea &c.
 are but vile expedients to raise Lakshmi up We may also say
 'कृपणानां देवासुराणां उपाया' (means to be employed only by wretch-
 ed persons) लक्ष्मी rose up (समुत्थान) from the sea after मथन.
 लक्ष्मी (fame) rises up (& e spreads) in the case of the
 strong, who employ only their bow and sword for achieving it
 ईदृशा—refers to the treachery of the Gauda king त्रातु नियुक्ताः
 निरय—It was believed that the mountains made the earth
 steady. See p 6 ll 8-9 (text) 'भिषजो भूधरा इव भुवो धृतिं चक्रुः'.
 कुलिश (वज्र) तद्वत् कर्काशः भुज परिष इव तस्मिन् प्रहरण (शस्त्र) तस्य हेतोः
 तदर्थम् स्वयम् कोहानि the idea is—mountains yield iron from
 which weapons are made. The poet fancies that mountains
 yield iron, because they are themselves unable to discharge the
 task of protecting the earth and desire that others should do
 their work with the weapons made of iron. येषाम्—connect
 with उद्गिरन्ति निरयो कोहानि—'for whom' हेतोः (उद्गिरन्ति)—when
 the word हेतु is used for denoting 'object or purpose,' it is put

in the genitive 'वृष्टी हेतुप्रयोगे' पा 2 3 36 (अन्नस्य हेतोर्वसति । सि कौ) वि न्धवा friends of spotless fame कथं वायेयु अकार्यम् how will they even think of doing an evil deed? सर्वं स्वराणाम् (1) glorious by the overwhelming strength in seizing everything (सर्वस्य ग्रह तेन अभिभव तेन भास्वरा), (2) brilliant by overshadowing all the planets (सर्वेषां ग्रहाणां अभिभव तेन &c) सु त in front of (२ e as compared with) the hands of great warriors दि करा the करः (hands, rays) of the sun are crippled in grasping the quarters (as compared with &c) The idea is —the sun's rays take time in occupying all the directions, but the warriors seize the world by a single stroke दिग्ग्रहणे—here there is also an allusion to पाणि ग्रहण in marriage लोक यमस्य merely in popular report is the south the abode of Yama, but in reality it is the frowning brow of a warrior (that is the abode of यम) २ e it is the wrath of the warrior that deals death महा ला (1) the spaces of which are rendered terrible and curling with the wavy lines of the horns of the great Buffalo (महामहिषशृङ्गस्य तरङ्गवत् भङ्गा तै भङ्गराणि भीषणानि अन्तरालानि यस्या), (2) the intervening space between which (eyebrows) is terrible and wavy like the curling lines of the horns &c (with भ्रुकुटि , ०भङ्गवत् भङ्गुर भीषण च अन्तराल यस्या) The Com seems to have read तरङ्गभङ्गुरभङ्गभीष०, which is good (तरङ्गवत् भङ्गुर भङ्ग तेन तद्वत् वा &c) For यम and his buffalo, see pp 71, 81 चित्रम् *adv* it is wonderful उन्मुक्त सिंहनाद वै (1) who raise a war-criy, (2) who let loose सिंहनाद (the commander-in chief of हर्ष) Separate सहसा साहम० साहसरसेन रोमाञ्चाः एव कण्टका तेषां निकरेण The idea is —warriors raise war-cries in battle and their bodies are thrilled When they raise सिंहनाद, the रोमाञ्च comes out (निर्यान्ति); then it is but natural to expect that manes should come out on their bodies by सिंहनाद along with रोमाञ्च But this does not happen and hence the word चित्रम् द्रव्यमेव भाजनम् only two are (the proper) receptacles for the mass of wealth that springs from the four oceans प्रति दाहि that burns its enemies (applies to both ०मुख and ०हृदय). वडवामुख the submarine fire See for वाडव or बौर्व, p 124 The submarine fire is supposed to have the face of a horse (वडवा a mare) See महाभारत आदिपर्व 180 'ततस्त क्रोधजं तात बौर्वोऽग्निं वरुणालये । उत्सर्जं स चैवाप उपयुक्ते महोदधौ ॥ महद्दधुशिरो भूत्वा यत्पदेदविदो विदुः । तमग्निमुद्गिरदन्नात्पिबत्यापो महोदधौ ॥' 21-22 The word मूर्ति also means 'ashes' Ashes are collected in a vessel (भाजनम्) तेज-स्विनः निवृत्ति how can the unborn fire of the powerful rest

without securing all the oceans? The powerful do not rest till they have conquered the world तेजस्विन applies to वडवाशि also, which did not rest till it was submerged in the ocean वृथा वितत-विपुलफणाना भार येन शेष the lord of serpents has 1000 hoods and hence the word विपुल विभर्ति केवलम् that supports merely a clod of earth on its hood The idea is that शेष merely supports the earth (without the oceans), while the warrior supports all (earth and oceans together) भोग may also mean 'ruling over, government' भुजङ्गानां भर्ता may mean 'the master of gallants' The idea is — 'the master of gallants is a king in name, he merely rules over the earth but cannot protect it' अप्रतिहत शासन तेन आक्रान्ति तस्या उपभोग तस्य सुखं तस्य रसः त (object of जानन्ति) the taste of the happiness of enjoying a suzerainty over the earth in which the edict (issued) is unresisted Connect रसाया (of the earth) with आक्रान्ति in the preceding compound दिक्कुञ्जरकारभारवत् भास्वर प्रकोष्ठ येषाम् There may be another idea 'the forearm of which is glorious with the tribute levied from even दिग्गजः' This sentence distinguishes वीर from शेष, the latter only bears the earth on its भोग (it has no उपभोग), but the warrior enjoys the earth उन्मुखा पद्माकराः (lotus beds) तै गृहीता पादपल्लवा (rays) यस्य (with रवि), उन्मुखा (that turns her face towards them, favourable) पद्मा ('लक्ष्मीः पद्मालया पद्मा' अमर) तस्या करेण गृहीत-पादपल्लव (foot) यस्य (with शूर) अखण्डित तेज यस्य (with शूर), आखण्डित (destroyed, reduced) तेज यस्य (with रवि) The radiance of the sun becomes less in the evening हरिण हृदये यस्य—the spot in the moon is supposed to be a deer हरिणस्येव हृदय यस्य whose heart is (timid) like that of the deer (with कातरस्य) पाण्डुर पृष्ठ यस्य The moon is pale in hue, as to the coward 'पाण्डुरपृष्ठस्य देशभाषया निर्लेख्यस्यापि' Com लक्ष्मी-wealth or sovereignty, splendour (of the moon) द्विरात्रमपि—the moon is not the same even for two nights पुर प्रवृत्त-प्रतापः तेन प्रहता पुर पौरुषस्य the paths of prowess are beaten (२ e prepared) by valour that goes in front People hear the प्रताप of a warrior and then his way is clear, there is no obstacle शब्देन विद्रुता द्विषन्त येषु At the word of a proud warrior enemies run away Doors creak and then the panels fly asunder शस्त्रस्य आलोकेन (1) by the light of weapons, (2) by the sight of weapons शून्या दिश—the world is open to him (२ e nothing comes between him and the world), the world is empty (of enemies) रिपु रज्यते—the earth is pleased by a

shower (आसार) of rain, लक्ष्मी becomes coloured (or loves) by the shower of blood °पतिमुकुटेषु मणिशिला शाणा इव (touchstones) तेषां कोणेषु (points, edges) कषणेन राजता royalty Many kings bow at the feet of the overlord and thereby the latter's glory is brightened The nails of his feet also are brightened by being rubbed against the jewels in the crowns of kings when they fall at his feet राजता suggests also silver (रजतस्य इय राजता) which when rubbed against a touchstone shows off brilliant इवासी-भवन्ति (1) become dark (with hands), (2) become pale or terrified (with रिपुमुख). कवः पालयमाना dealt against the panel—like chests of enemies covered with coat of mail Swords striking against armour produce sparks and also श्री (२०० the successful warrior attains glory or royalty) अहितेन हतः स्वजन यस्य Remove the vertical line after °दुःखम्, मनस्विजन being the subject of कथयति, उच्छ्वसिति, रोदिति and ददाति परं सिति—whose sighs are the wind caused by the fall of the piercing sword blade निर्गत उच्छ्वसित (जीवित) यस्मात् तद् °सितं शत्रुशरीरं तस्मिन् अश्वधारापात तेन—the tears he sheds are those that are shed on the body of his lifeless enemy (by the latter's relatives and friends) It would be better if we could read °शरीरस्रधारापातेन अलम् means both 'tear' and 'blood' विपक्षं जलम्—Water is offered to the dead The spirited offer, water to their murdered relatives by the eyes of the wives of their enemies (who shed tears when their husbands are slain in revenge) स्वप्ने आदौ दृष्ट्वा पश्चान्नृष्ट्वा तेषु प्रबुद्धा (1) the wise, (2) those that are awake When awake we attach no value to things seen in dreams The wise do not regard their evanescent bodies as their own (kinsmen) Compare for the idea in this and in स्यायिनि &c 'किमप्यहिंस्यस्तव चेन्मतोऽहं यद्वा — शरीरे भव मे दयालु । एकान्तविध्वंसिषु मदिधाना पिण्डेष्वनासा किल भौतिकेषु ॥' रघु० II 57 अनवरत प्रज्वलितं तेजः प्रसरं यस्य स चासौ भास्वरस्वभावश्च तः A jewelled lamp (a jewel shedding light) is naturally brilliant and shoots forth rays Hence there is no कज्जल in its case शोक also darkens (कलुष) a man's face प्रहो नाम् the foremost of the nobly born 'पुरोगाग्रेसरप्रह्लादत सरपुर सरा' इत्यमरः. 'प्रहोऽप्रगामिनि' पा 8 3 92 (प्रतिष्ठते इति प्रहो गौ । अग्रतो गच्छतीत्यर्थः । सि. कौ). एताश्च—connect with °भूमय and भित्तय सततसन्निहिता-धूमायमाना (giving out smoke) कोपामय यासाम् (adj. of °भूमय. and °भित्तय) In cool retreats also fires are lighted which give out smoke सुलभा असिधारातोयेन रुसि यासु Thirst is quenched in cool places by water The bright sword-edge resembles water and is wel-

comed by these warriors विकटा (large) ग्राहवः एव वनच्छाया
 तवा उपगूढा—the retreats may be surrounded by the shade of
 trees धीर .भूमव* cool places for the abode of courage
 स्वायत्ता = स्वाधीना सिंहनाद means—such warriors are at your
 service धीरता dwells in comfortable (cool) lodgings the walls
 of which are the broad (panel-like) chests of warriors वन .भूव
 whence (i. e. this being the case) what of the vile Gauda
 king? So act that no one else will again behave thus (treach-
 erously) सर्वो कामुकानाम् seeking the confidence of the whole
 earth, or the words may mean 'lovers of the whole earth be-
 lieving that it will be theirs' Compare 3rd उच्छ्वास 'भो विचापरी-
 श्रद्धाकामुक' विविजि शसितैः—the idea is—kill these pretentious
 conquerors, so that their wives will weep and heave deep sighs
 The sighs will fan them as chowries did before. रुधिरगन्धेन अन्य
 गुग्गुलुतेन आच्छादनं तै उच्छिन्वि व्यसनानि remove their attachment
 to the shade of umbrellas (insignia of royalty) by the cover-
 ings made by the groups of vultures &c Vultures hover over
 dead bodies and with their large wings appear like umbrellas.
 कदुष्ण (tepid) शोणित उदक इव तस्य स्वेदै कु + उष्ण = कदुष्ण, Vide notes
 on कदर्थ p 101 and 'कव चोष्णे' पा. 6 3 107 (कवोष्ण कोष्ण कदुष्णम् ! सि
 कौ) कुलक्ष्मी एव कुलटा तस्या कटाक्षे चक्षुराग्रोगा (चक्षुराग एव रोगा) तान्.
 This is a compound complicated by puns The sinful sovereignty
 of other kings is compared to a harlot A harlot casts glances
 by which people are enamoured The wicked kings also are
 enamoured of कुलक्ष्मी चक्षुराग (1) redness of the eye (due to
 some disease), (2) love as manifested by the exchange of
 glances If a man is suffering from an eye disease, he is treat-
 ed by the process of स्वेद (fomentation with tepid water) The
 idea briefly is—kill rival kings and their tepid blood will
 come out and will extinguish their love for sovereignty
 obtained by unfair means (कुलक्ष्मी) For चक्षुराग, see उत्तरराम V
 —'भूयसा जीविषमं यद्यद्रसमयी कस्यचित् कचित् ग्रीति, यत्र लौकिकानामुपचार-
 स्तारामैत्रिक चक्षुराग इति' ०क्षरैः शिरावेध-तैः अकार्ये शौर्यमेव श्वयथु. If a
 part is swollen, it has to be pierced with a lancet to let out
 foul matter लोहनिगड आपीडमाला इव तस्या मल. (dark spot due
 to wearing iron chains) एव महौषध तैः पादपीठे (foot stool) दोहद-
 (longing) तेन दुर्ललित (wanton, fondled) पाद. तस्य पटुमान्त्रानि
 (sharp pains or stiffness) The idea is—put iron fetters on the
 feet of kings that desire to rest their feet on foot-stools (which
 were attached to the throne of a king on which feudatories laid

their heads) If a person has feet stiffened by some disease like paralysis or epilepsy, iron rings are placed round them तीक्ष्णानि आह्वाक्षराणि (words of command) एव क्षारं तेषां पातैः ० कण्डू is accu. plural Itch was cured by the application of क्षारः (caustic) ० मरीचय एव चन्दनचर्चा तया ललाटलेपा तैः . अनमितानि स्तिमितानि (stiff) मस्तकानि तेषां स्तम्भविकाराः (rigidity) तान् If the head became rigid, some लेप had to be applied to it. Make the kings bow their unbending heads at your feet, so that the rays of your bright nails, resembling sandal paste, will be a salve to their foreheads करदानस्य (payment of tribute) सन्देशः (message, order) एव सन्दर्शः (forceps) द्रविणदर्पेण उष्यायमाणा दुःशीललीला. एव शल्यानि For taking out शल्य (the point of a dart), forceps are required Kings did all sorts of wicked and wanton deeds owing to the warmth of wealth Send a message to them levying tribute and their pride of wealth will be gone ० पीठस्य दीधितय एव प्रदीपिका (torches or lamps) शुष्कः (vain) सुभटादोषः (pride of being a great warrior) तेन भ्रुकुटिवन्ध एव अन्धकारः. Darkness is removed by torches Make the vain and frowning kings bend on your jewelled पादपीठ चरणलङ्घन (insulting with the feet, kicking) तेन लाघव तेन गलित शिरोगौरवः (weight in the head) तस्मात् आरोग्यतैः मिथ्याभिमानः is compared to सन्निपातः, for which see p 80 Remove the false pride of kings by kicking them, so that they will not hold their head high In सन्निपातः, there is a feeling of heaviness in the head, which is removed by लङ्घनः (fasting) ० ऋदयः denominative verb from मृदु ० अङ्गलिषु मुकुलितः (closed, folded) करसंस्पृष्टः तस्य ऊष्मसि इष्वसनः (इषवः अस्यन्ते अनेन) धनुः तस्य गुणः. (string) तेन किणः तस्य कार्कश्यानि (hardness) If the hands be always folded together, heat is produced in the cavity A hard callosity may become soft by fomentation देवभूय गते having reached the state of being a god १ ० having gone to heaven 'स्याद् ब्रह्मभूय ब्रह्मत्वं ब्रह्मसायुज्यमित्यपि । देवभूयादिकं तद्वत्' इत्यमरः नरेन्द्रे = प्रभाकरवर्धने वृत्ते प्रलये when this great Pralaya (calamity) has taken place शरणी शेषः you alone are left to support the world शेषः also means the serpent शेषः that supports the earth on its hoods See p 19 अविद्यमानः शरणं यासाम् 'शरणं गृहरक्षित्रो.' इत्यमरः शरत्संक्षितेव like the sun in autumn ह्मापतीना (1) of kings, (2) of mountains ललाटन्तपः—burning the forehead पादः foot, ray आयाहि ताम्—become one whose feet have a variegated hue (black and white) There is another sense 'become कल्माषपादः' King मित्रसहः son of सुदासः came to be called कल्माषपादः The king killed a tiger

out of two When killed it became a राक्षस The other vowed revenge The king performed a sacrifice at the end of which the राक्षस came disguised as वसिष्ठ and asked for a meal of flesh Then the राक्षस assumed the form of a cook and served human flesh The real वसिष्ठ came and knowing what was served cursed the king to be a cannibal The king knowing that he was innocent, took water to curse वसिष्ठ, when his queen मदन्यन्ती dissuaded him from cursing the sage He threw the water taken for the curse on his own feet, which became spotted See विष्णुपु० IV 4, भागवत 9 9 20-25 and रामायण VII 65 (where the king's name is वीर्यसह) रामायण I 70 gives a different story अभिनवा सेवादीक्षा तया दु ख तेन सन्तप्ता आसा एव धूममण्डलानि तै दीक्षा means 'initiating a person into some rite or work' The kings were to be subdued and made to attend upon हर्ष for the first time Naturally they would heave hot sighs, which are compared to धूममण्डल नखम्पचै scorching the nails 'मितनखे च' पा 3 2 34 (मितपचा ब्राह्मणी । नखपचा यवागू । सि कौ) The hot breaths of kings when they bowed at his feet would scorch his nails and the jewels in their crowns that moved when they bowed would emit rays resembling the mellow light of morn (बालातप) सहज ब्राह्मण्यमार्दव तेन सुकुमार मन यस्य चण्डेन चापवनाना अटनि (the notched extremity of a bow) तस्या दाहकारनादेन निर्मदीकृता- दिग्गजा येन (*adj* of राज्यन्यकम्)—(the क्षत्रिय race) that had deprived the quarter elephants of their intoxication by the terrible twanging of the extremities of the forest of (*a* group of) bows The idea is that the क्षत्रियस had subdued the whole earth गुञ्जत् ज्याना जाल तेन जनित जगत-ज्वर येन (*adj* of राज्यन्यकम्) उद्यतम् making an (united) effort कृत्ता वशा यस्य the families of which were cut off (by परशुराम) वशा (bamboos) also are cut off, produce a sound and their thickets are burnt Or कृत्तवश (कृत्ता वशा यथा स्यु) may be taken as an adverb modifying उत्खातवान् कृतवश (कृता सस्कृता वशा यस्य) is not a good reading राज्यन्यकम्—the race of क्षत्रियस 'अथ राजकम् । राज्यन्यक च नृपतिक्षत्रियाणां गणे क्रमात् ॥' इत्यमर नैसर्गिकेण कायकार्कश्येन कुलिशायमान मानस यस्य whose mind acts like the thunder-bolt on account of the natural hardness of his body मूर्धन्य foremost (मूर्धनि भव) ध्वस्तये for the destruction &c जीविताना सङ्कलने आकुल काल यम- तस्य अकाण्डे यात्रा तस्याः चिह्नध्वज— (bow) which is the banner indicating the unexpected expedition of Yama eager to gather lives. The idea is.—your bow will

do terrific carnage among your foes A ध्वज is carried in front of an army Harsha has to resolve on fighting all of a sudden अराति शत्रु तस्य रक्तमेव चन्दनचर्चा तथा शिशिरोपचार (cooling treatment) तमन्तरेण (without that) दु खमेव दाहज्वर In दाहज्वर sandal paste is applied Blood resembles रक्तचन्दनचर्चा निकारेण (insult) सन्ताप तस्य शान्ति तस्याः उपायानां परिक्षये—when no other means to allay the heat of insult could be found रिपुरधिर एव अमृत For the reference, see above p 139 पवनात्मजेन=भीमेन अमन्दरोपायम् (न विद्यते मन्दर उपाय यत्र)—for being able to drink अमृत, the gods required the mountain मन्दर; see p 42 But भीम obtained रुधिरामृत without मन्दर हिडिम्बा was a राक्षसी, wife of भीम भीम drank the blood of दु शासन with zest, as if it had first been touched by the lips of his wife हिडिम्बा Being a राक्षसी, she is appropriately mentioned in connection with blood See आदिपर्व 155 for the union of हिडिम्बा and भीम As to the extirpation of the क्षत्रिय by परशुराम, see above p 38 'त्रि सप्तकृत्वः पृथिवीं कृत्वा नि क्षत्रिया प्रभु । समन्त-पञ्चके पञ्च चकार रुधिरहृदान् ॥ स तेषु तर्पयामास भृगून् भृगुकुलोद्बह ।' वनपर्व 117 9-10, see also आदिपर्व 2 3-5 जामदग्नयेन—परशुरामेण शाम्यन् ऽसञ्चर (मन्यु क्रोध एव शिखी तस्य शिखानां ज्वालानां सञ्चर) तस्मिन् सुखायमानेषु स्पर्शशीतलेषु च ६० क्षत्रियाणां क्षतज रुधिर तस्य हृदेषु (lakes)

P 47 l 19—P 48 l 13 देवस्तु भुवनस्य मान्येन refers to सिंहनाद इतरथा—even otherwise i e even if this treachery of the Gauda king had not kindled my wrath मे goes with भुजस्य गृहीत भुजस्य दायमादत्ते दायद—one who shares in the ancestral estate The idea is —my arm does not like the idea of sharing the burden of the earth with श्वे It wants the whole to itself गच्छति qualifies ग्रहग्रणे The idea is —When the stars go up (reach the zenith), my brow wants to check their rise (i e I am so ambitious as to crave not only the control of this earth but also of heavenly bodies) Explain the following similarly अनमत्सु कचग्रहम्—one who does not bend may be made to bend by seizing his hair दुर्विदग्ध conceited चामराणि—I wish to make the rays of the sun my chowrie-bearers Chowries are held in the hand (कर, also ray) राज रथा As I resent the title 'king' (applied to the lion) The lion is called मृगराज I cannot bear that anyone else should bear the title of king in this world Compare for the idea 'नूनं तेषामभ्यसूयापरोऽभूद्दीर्घोद्रे राजशब्दे मृगेषु' रघु० 9 64 स्व गृहीतानाम् (adj of दिशाम्) that have been seized (occupied) at their sweet will by the self-walled (uncontrolled) लोकपाल For लोकपाल, see

above p. 137 The author seems to have used the word लोकपाल in the sense of दिक्पाल, but the two are slightly different, as will be seen from pp 25, 137 आक्षेपादेशाय for giving the order of snatching them (quarters) away (from their hands) दुर्जात—calamity 'दुर्जात व्यसने छिदेऽसम्यग्जातेऽन्यलिङ्गकम्' मेदिनी The construction is इतरथा हि मे मुजस्य किं पुनर्रादृशे जाते Put a vertical line after जाते हृदय शल्ये who is a painful thorn in my heart मुसल्ये—मुसलेन बध्य—deserving to be pounded with a pestle The word is formed on the analogy of विध्य (विषेण बध्य according to पा 4 4 91 which is a very long सूत्र) पोटा—Hermaphrodite 'पोटा स्त्रीपुसलक्षणा' प्रतिकारशून्यम् (adverb) helplessly शुष्क अधरपुट यस्य (with दुर्धे) whose lips are dry (through the fever of grief) With पोटा, the word cannot be explained for reasons of propriety अधर स्त्रीयोनि अकृत रिपुबलस्य अबलाना (wives) विलोललोचनेषु उदक (tears) एव दुर्दिन येन He says he cannot offer water to his deceased brother with ordinary water, but will do so with the tears &c Supply कृत before अदृष्टं द्रुम causes tears श्रुयामि स्पर्शेन—the thing with which an oath is taken is put in the instrumental परिगणितै counted : e. limited. सकलचापाना चापलेन (quickness, fickleness) दुर्ललिता. (naughty, spoilt) नरपतय तेषा चरणेषु रणरणायमाना (resounding) निगडा यस्याम् The kings of the earth are quick archers Those who are fickle are spoilt तनूनपाति=अन्नौ. पीत सर्पि दृत येन—fed with ghee पतङ्ग a moth flies against the flame of a lamp महा कृतम् the great minister for peace and war सन्धिश्च विग्रहश्च तयो अधिकृत महाश्वासौ ०कृतश्च This officer is often spoken of as महासान्धिविग्रहिक (see I A Vol 15 p 304, E I Vol III p 267, 270) Compare C I Vol III p 35 'अन्वयप्राप्तसाचिव्य व्यापृतसन्धिविग्रह'. अन्तिके तिष्ठतीति ०स्य आ is a कर्मप्रवचनीय governing a noun in the ablative and means 'up to' चारण—a heavenly chorister, a semi-divine being त्रिकूटकटके (capital) कुट्टाकटके लिखित काकुत्स्थेन (रामेण) लङ्कालुण्ठनव्यतिकर यसिन्—where the incident of the devastation of लङ्का by Rāma was engraven with cutting axes on the capital situated on त्रिकूट त्रिकूट was a hill on which the capital of रावण was situated 'स सागरमनाधृष्यमतिक्रम्य महाबल । त्रिकूटस्य तटे लङ्का स्थित स्वस्थो ददर्श ह ॥' अरण्यकाण्ड 2 1 कुट्टाक *adj* that cuts सुवेल is a mountain identical with त्रिकूट according to हेमचन्द्र See also अनर्घराजव VI 17 बरुण is the lord of the ocean and of the West ०परिमलै सुगन्धय पाषाणा तै वासित गुहागृह यसिन्. गुहाक are semi-divine beings that are the at-

tendants of कुबेर and guardians of his treasures. The unguents they employ perfume the caves where they dwell गन्धमादन. name of a mountain to the east of मेरु famous for its fragrant forests There भीम had gone to bring सौगन्धिकपुष्प for द्रौपदी See वनपर्व 152 ff सज्जी ग्रहणाय वा—In this and the following clauses he offers them a choice between submitting to him and offering battle गृह्यन्ता चामराणि वा either seize the quarters or chowries &c either be my chowrie-bearers or hold fast by your kingdoms and fight गृह्यन्ता दिश may also mean 'run away, fly from your kingdoms' नमन्तु धनुषि—bows are bent in discharging arrows कर्णपूर an ear-ornament कर्ण मौर्व्य either honour my commands (by listening to them) or draw the strings (मौवा) of your bows to the ear (in discharging arrows) शेख शिरस्त्राणि turn the dust of my feet into chaplets or don the helmet शेखर a chaplet worn on the head घटन्ता करि बन्धा arrange the arrays (घटा) of elephants समा यद्य either take hold of canes or lances. Canes were held by chamberlains or doorkeepers मञ्जरुणस्त्रेषु &c He asks them either to bow at his feet, on the bright nails of which they will be reflected or to take bright swords परा मिति because I am come This gives the reason why the kings should make a choice. निवृत्ति cessation, rest सकल मय consisting of the jewels in the crowns &c &c all kings must bow at my feet A person maimed has to apply a लेप to his feet स्वस्थवत् like one who is at ease (as if nothing had happened) श्रुता प्रतिज्ञा येन शान्मन् ऊष्मा यस्य (ady of दिवस) The idea is—the day passed away together with its heat The poet says that it was not the heat that faded away from the day of the worlds, but it was the pride that faded (at hearing the terrible प्रतिज्ञा of हर्ष)

P 48 l 14—P. 49 l 4 ततश्च मिच्छामीति Read अहिम-मासि, for अहिम. अहिमा मा यस्य निजा०—The setting of the sun is represented as due to the fear of the sun that the angered हर्ष may deprive him also of his sovereignty, just as he vowed that he would do in the case of the kings of the earth निगूढा शिलीमुखानां अमराणां आलापा येषु The red lotuses closed their petals at sunset and the humming of bees was heard no more The poet fancies that they did so through fear One who is afraid remains silent and contracts himself (or hides) शिलीमुख also means 'arrow' (निगूढ-शिलीमुखानां आलापः twang येषु). Further a picturesque effect is produced by the words

मुख and आलाप and by reading इषुनासात् ससुपसहत निजपक्षाणां (wings) विक्षेप (tossing, movement) वै ते ऽक्षेपा, ऽक्षेपाश्च ते निश्चलाश्च The birds lay in their nests and did not flap their wings पक्ष also means 'side, partisans' The suggested meaning is —When the excitement of the partisans had died away and hence they were motionless भुवनव्यापिनीम् (1) that spread over the whole world (with सन्ध्या), (2) that embraced or applied to the whole world (with प्रतिज्ञा) ऽदिक्पालैर् दीयमानानि अभ्रलिहानि लोहप्राकारवलयानि यासु Pitchy darkness began to envelope the sky and the quarters Darkness is fancied to be iron ramparts (प्राकार) touching the sky erected by दिक्पाला afraid of losing their position (as दिक्पाला) at the hands of हर्ष प्रदोषास्थाने in the evening assembly नमन् नृपलोक तस्य लोलानि अशुकानि तेषां पवनेन कम्पिता शिखा (flames) येषाम् The lamps flickered owing to the wind set in motion by the upper garments of the kings when they bowed before departing The poet says that the flickering was as if the bowing of lamps उत्तान stretched out, lying on the back दीप द्वितीय यस्य He had no companion except the lamp अग्नि सर जग्राह as an attendant (or servant) finding a proper opportunity wins (the mind of his master) 'अनुप्लव सहायश्चानुचरोऽभिसर समा' इत्यमर C and T render 'finding its opportunity like a brigand' तरसा (instru of तरस् n) quickly उपर्यु ऽऽवासा. one after another his sighs went forth as if searching for his brother's life ववला पुवेन his bright tears resembled the hem of a white garment परिणाम result, end ऽसङ्घातवत् or ऽसङ्घातैर् कर्कश कायबन्ध यस्य (with तातात् and अचलात् respectively) इय सा प्रीति this is my love for my brother (the idea intended to be conveyed being that he had no real love for his brother) अनुवृत्ति acting according to, obedience बालिशो वितम् who even if a child (or fool) would think it possible that I would continue to live even after the death of my honoured brother? ऐक्यम् Unity of hearts or thoughts पृथक्कृत separated दम्धरोषेण अन्तरिता शुक यस्य (ady of मया) whose grief was intercepted (obscured) by accursed wrath (against the गौड king) गतदृष्टेन निर्दयेन लता छिदुरा as brittle (easy to cut) as the webs of the spider (लता) तन्तुच्छया = तन्तुजालम् तुच्छा worthless लोक बन्धवता ties of kindred rest solely upon the conventions of the world He means —kinship is no reality, but is a mere conventional bond लोकयात्रा एव ऽमात्र निबन्धन (support) यस्या परस्परप्रीतिबन्धेन निर्वृत (blessed) हृदय यस्य विवर्धिते—being separated चन्द्र गुणा—the

idea is — while राज्य० was alive his qualities delighted the world like the moon, but when he passed away, the same qualities burn the world, as if through contact with the funeral fire लघ्न चित्ताग्निं येषां (*adj* of गुणा) पर्यदेवत् he bewailed. अशेष कृतम् commander of the whole elephant host स्कन्दगुप्त is probably the same स्कन्दगुप्त that is mentioned as a great officer of Harsha in the Madhuban inscription (E I VII p 155) *Vide* Introduction.

P 49 l 5—P 50 l 3 अथ करोत् The principal sentence is अथ ह्ययमान स्वमन्दिरात् स्कन्दगुप्तो विवेश राजकुलम् अप्रति . रेणु who did not wait for his own elephant करेणु an elephant in general, or a female elephant के मूर्ध्नि रेणुरस्य or अस्या. प्रणमत. दिशम् bowing (to him) on every side दिशि दिशि प्रति० (अन्वयी०). नर पृच्छन् questioning as to the night's news concerning the best elephants पृच्छन् governs two accusatives इमभिषग्वरान् and वार्ता उच्छ्रित०—The instrumentals in this and the following clauses are to be connected with क्रियमाणकालादौ (l 19), which qualifies स्कन्दगुप्त below. Various groups belonging to the camp raised noises about him. उच्छ्रितं शिखिपिच्छैः ललितं वशलावनगहन तेन गृहीतं दिगयाम यै that measured the expanse of the sky with tall thickets of bamboos that were decked with peacock's feathers In the विन्ध्य forest grow high bamboos on which sit peacocks The elephant-riders had tall bamboos in their hands on which were hung peacock's feathers वारण गतैः that had come to undertake the encounter for capturing elephants (or the encounter for securing elephants that had got loose) C and T translate ' come for the purpose of bursting the animals' fastenings ' This is not clear The com read अनायत्त० and explains 'अनायत्ता हस्तिपार्श्वरक्षिण ' C and T translate ' throngs of unemployed persons ' We take अना० as an *adj*. of सम्यै अनायत्तानि सपटलानि येषाम् whose groups were not restrained (i. e. that did not run in proper order) 'आचोरणा हस्तिपक्षं हस्तारोहा निषादिन' अमर नवः ग्रहः येषां ते ग्रहा गजवत्तय elephants recently caught आत्मीय वेदयज्ञि that reported the advent of rut in the elephants entrusted to them दिण्डि यज्ञि that made a request that a drum be mounted (on the elephants in their charge). प्रमादेन पतित अपराध तेन अपहृत- द्विरद तस्माद् दुःख तेन भूत दीर्घशम्भु यै that had a long beard due to the grief caused by their being deprived of an elephant—because they were guilty of an offence committed through carelessness अग्निं सूतैः that had recently

some (for being engaged as servants) कर्षदिभि that were clothed in rags (because they had not yet been engaged) गणिका—'गजानां प्रतिलोमनार्था हस्तिनी' com चिरात् लब्ध अन्तर ये. that found an opportunity (to speak to स्कन्दगुप्त) after a long time उच्छितौ (uplifted) करौ येषाम् Remove the comma after करौ. कर्मण्ये कले busy in enumerating the female elephants that were clever in that act (in decoying wild elephants) कर्मणि साधुः कर्मण्य उल्लासितानि (tossed) पल्लवचिह्नानि ये Being foresters, it is but proper that their badges should be पल्लव Remove the comma after पल्लविभिश्च निष्पादित (secured) नवग्रहाणा नागानां (गजानां) निवह &c उत्तम्वित (raised up) तुङ्ग तोत्रवन ये तोत्रम् (from तुद्) a goad महामात्रा (महती मात्रा परिच्छद येषाम्) प्रधानहस्त्यारोहा (chiefs of elephant riders) तेषां पेटकैः समूहैः प्रकटित करिकर्मणे चर्मपुट यैः. Figures of elephants made of leather were used for training elephants to fight अभि वृन्दैः by crowds of messengers sent by the keepers of elephant forests for conveying the news of the movements of fresh herds of elephants प्रति कूटैः that examined at each moment the heaps of fodder for elephants Remove the comma after वृन्दैः Being men from the forest, they were naturally led to examine every mouthful that they saw elephants eating before them कट वेदयमानैः that reported about the gleanings of corn (for elephants) in villages, towns and marts (निगम) कटांना सस्याना ओषधीनामिति यावत् हस्तेन भङ्गः छेदनम् Three things combined to give an air of command to स्कन्दगुप्त even when he was indifferent (he did not intend to issue any order) सम्भृतेन added to, increased महा आकारेण by the appearance (outward signs & dress &c.) of the high position he held अव भोगेन by the great majesty (of his form) अवष्टम्भस्य आभोग (expanse) असंख्य सम्पादनाय—C and T translate 'to provide a limitless supply of shells for elephants' ears' We do not know what shells had to do with elephants' ears असंख्यकरिणा कर्णां शङ्काश्च (parts between the tusks) तेषां सम्पत् (beauty) तस्या सम्पादनाय Conchshells are found on the seashore So he as if ordered the seas to supply शङ्का (& a beautiful temples to the elephants) कर्ण also means 'the rudder of a ship'. For the meanings of शङ्का see p 42. शङ्कारः सग्रहाय for making a store of the unguents (अङ्गराग.), viz red-chalk (गैरिकपङ्क), for making marks (on the elephant's forehead), 'शङ्कारः सुरसे नाट्यरसे च गजमण्डने' मेदिनी दिग्ग. हरे. Depriving the elephant (देवायत्) of Indra of his authority as a दिव्य over the

quarters स्कन्दगुप्त wielded power over the quarters with his elephants and so deprived even देरावत of his अधिकार, though दे० was patronised by the powerful इन्द्र अपहरन् governs two accusatives, ०कार and देरावतम् C and T translate 'to deprive Indra of his Airāvata's charge over the sky elephants' This is not correct It was *not* Indra that was deprived For the meanings of हरि, see p 40 हरपदसारेण नमित कैलास-गिरि तद्वत् गुरुभि (heavy) गुरुभार० heavy weight गति लम्बस्य—As he walked about, his arms moved to and fro and reached his knees Arms reaching the knees indicated sovereignty or great position 'करिकरसदृशौ वृत्तावाजान्ववलम्बनौ समौ पीनौ । बाहू पृथिवीशानाम्' बृहत्संहिता 67 35 आलान मालाम् a row of stone pillars for tying elephants ई लम्बेन slightly raised and pendulous कवलेने लोभयन्—the idea is—a female elephant is allured by the sight of a mouthful of fresh sprays that are high up hanging from a tree His lip was red and resembled tender leaves and so allured the करेणुका, *viz* श्री (glory or prosperity) His lip was such as indicated the high position he had attained The whole of chap 67 of the बृहत्संहिता gives the सामुद्रिकलक्षण of men निज दधान having a straight (bamboo like) nose as long as his master's pedigree This is rather a strange simile A long nose indicated beauty and prosperity 'दीर्घया तु सौभाग्यम्' बृहत्संहिता 67 61 लिम्ब glossy (with eyes), oily, sticky (with क्षीरोद) पिव यामस् he as if drank the expanse of the quarters with the expanse of his two eyes पीत क्षीरोद (क्षीरसागर) येन विकट विपुल च अलिक (forehead) यस्य He had a forehead that was broader than the slopes of Meru There is a further suggestion As मेरु is a mountain of gold, his forehead also was gold coloured (fair) सतत . वशादिव—His hair was long, dark and soft like tendrils The poet fancies that this was due to its growing under the shade of an umbrella (which was the sign of his authority) भङ्गुर curling कुन्तला (tresses) एव बालवहरी तस्या वेष्टित (tossing) तेन विलासिना बर्बरक (also written वर्वर or—क) means curly hair A young creeper also may be long, green, soft and curling लुन करान्—His hair deprived by its darkness the rays of the sun of their light लुप्त आलोक येषाम् अरि पक्षस्य परिह्वयेण परित्यक्त कार्ष्णिककर्म येन स ० दिगन्तेषु श्रयमाण गुरु गुणध्वनियस्य If he had given up archery, how can the twang of his bowstring (गुण) be heard? This विरोध is removed by taking गुण in the sense of 'virtue' आत्मस्य (under his control) सकल-

मत्तमातङ्गसाधन यस्य. मदेन (1) by rehor, (2) by pride भूति मय — though full of भूति (ashes), he was yet full of oil-ness. Ashes can never contain oil. So we must explain 'though full of prosperity, yet possessing a sweet manner' पार्थिवो मय though made up of earthy substance, yet produced from गुण पृथ्वी is a द्रव्य according to the न्यायवैशेषिक system. What is made of द्रव्य cannot at the same time be an effect of गुण (the 2nd पदार्थ of the above system). The विरोध is got over by translating 'though he was in rank a king, yet he was full of good qualities'. The com. says 'गुणास्तन्त्वोऽपि । नहि घट. पटो भवतीति विरोध' (i.e. पार्थिव means a घट and गुणमय a पट). This is another way of putting forward the विरोध, but is not so striking as the one we give दानव स्थित standing at the head of the generous दानवद् also means 'full of rut' and qualifies 'करिणाम्' स्कन्दगुप्त was superintendent (उपरिस्थित) of elephants मूल्य द्रव्य—the idea is — though he was a servant, he had never borne any humiliation, just as if he were the master (or king). भर्तुं (1) master, (2) husband अनन्यगम्याम् (1) not to be reached by anyone else (with प्रसादभूमि), (2) not approachable by anyone else (with कुलाङ्गना) विदग्ध learned अभूत भजताम् an unpaid servant of those that resorted to him (for protection) उभय. he rested both his hands on the earth and touched it with his head.

P 50 l 4—P 51 l 20 उपविष्टं निर्जंगाम Read नाति० अस्य तस्य of what I desire to do प्र गंतानि gone out to the pastures (प्रचार) भर्तुमक्ते from devotion to my master पुण्य .जनस्य (worthy) of the race sprung from पुण्य० अभिजात्यम् (अभिजातस्य भावः) nobility of birth उपक्रान्तम् undertaken, begun. काकोदर अभिधानं यस्य called a snake 'काकोदर फणी' इत्यमर (काकस्येव उदरं यस्य) निकारम् insult, injury उदन्त 'वार्ताप्रवृत्तिर्बृहतान्त उदन्त. स्मत्' इत्यमर विषयः a district From the inscriptions we shall find that विषय is a portion of राष्ट्र आकारा features व्याहार speech व्यवहार dealings, pursuit प्र देव. your Majesty has heard everyday many stories about the disasters due to the fault, of carelessness 'अभिषङ्ग परामर्श' इत्यमर श्रुता बहुव्य वार्ता येन. यथा—the following passage contains numerous interesting stories of love and intrigue They appear to have a historical basis, many of them occur in the अर्थशास्त्र of कौटिल्य, a few in the कामन्दकीयनीतिसार and in the बृहत्संहिता नागकुले जन्म यस्य सारिकया श्रावित मञ्च यस्य—whose line of policy was published (to the world) by a सारिका bird. प्रजावती—What particular city is meant, we cannot say.

The scene of the मालतीमाधव is laid in पद्मावती, which seems to have been in Malva. As to the secrecy to be observed in the case of मन्त्र, see above p 37. The Com says 'नागसेननामा राजा मन्त्रिणमर्धराज्यहरमपाकर्तुं शारिकासमक्ष मन्त्रमकरोत् । स चापि मन्त्री शारिकामुखाद्विज्ञाय विस्रम्भपूर्वकं त दण्डेनावधीत्' शुकात् श्रुत रहस्य यस्य आवत्स्याम्—आवस्ती was a famous city in the ancient kingdom of अवध्या north of the Ganges, identified with the ruins at Sahet Mahet. स्वप्नायमानस्य speaking in a dream चूडामणौ लक्ष लेखप्रतिविम्ब तस्मिन् वाचितानि अक्षराणि यदा What the king had written was reflected in his crest jewel, which the chowrie-bearer standing by his side read यमता ययौ became यम : & caused his death. यवनेश्वर—A-Yavana king. The word यवन primarily meant the Greeks, but was subsequently applied to any non-Indian people लोभबहुल full of greed बहुलनिशि on a night of कृष्णपक्ष निधानम् a treasure उत्खा धिनी pounding with drawn swords माथुरम् of मथुरा (on the Jumna) माया गता—issuing from the body of a sham elephant वत्सपति king of the वत्स country न्ययसिषु—Aorist of यम् with नि—imprisoned उदयन king of वत्स, the capital of which was कौशान्बी (modern Kosan about 30 miles above Allahabad) is a famous king in ancient legendary lore. चण्डमहासेन, king of उज्जयिनी, wanted to conquer him उदयन was fond of catching elephants. So चण्डमहासेन prepared a wooden elephant, had warriors concealed in it and placed it in the विन्ध्य forest उदयन was captured and brought to उज्जयिनी, but spared at the request of the citizens. उदयन taught music to वासवदत्ता, daughter of चण्ड०, and after several adventures escaped with her from prison and married her. See for a full account बृहत्कथामञ्जरी II 2 कालिदास refers to it in the मेघदूत 'प्रद्योतस्य प्रियदुहितर वत्सराजोऽत्र जहे' अतिदयित लास्य यस्य. For लास्य, see p 28 शैल्य an actor, 'शैलालिनस्ते शैल्य जायाजीवा कृष्ण-धिनः । भरता इत्यपि नटा' अमर ('शिल्पस्य ऋषेरपत्य शैल्य' क्षीर०) The Com says 'सुमित्रो राजा स्त्रीजनपरिवारे इव नटजने विस्रम्भो मित्रदेवेन नटत्वमाश्रित इति । स च योगचूर्णावचूर्णितस्तिरोहितो बभूवेति । अतो न्यसनिभिः प्रकृतलोकविश्वसिभिर्न भाव्यमित्युक्तम्' प्रियाणि तन्त्रीवाद्यानि (stringed instruments, lutes) यस्य अलाङ्क (gourd) वीणा च तयोः अभ्यन्तरे सुषिर (cavity) तस्मिन् निहिता निशिता तरवारय (swords) वै गान्धर्व छद्मान् who had disguised themselves as students of music गान्धर्व्य—the art of the गान्धर्व्य : & music अजमक is the name of the country about the Ajanta caves. See J B B R A S Vol. VII p 62 प्रकादुर्बलम् weak in intelligence, foolish बल सैन्य who dis-

played his whole army on the pretext of showing his power (to his master) सौर्यम् of the famous Maurya dynasty of Magadha, to which the great चंद्रगुप्त and अशोक belonged. In this case we are on firmer ground. According to the Purāṇas, बृहद्रथ was the last of the Mauryas पुष्यमित्र was the founder of the Śunga dynasty. The महाभाष्य also refers to him as a contemporary (Kielhorn's ed. Vol II pp. 34 and 123). See the विष्णुपु. IV 24 and भागवतपु. XII 1 for the Śungas, where numerous dynasties of kings are mentioned. आश्चर्य ली being curious to know or see marvels चण्डीपति seems to be the name of some king, or means 'king of चण्डी' दण्डे उपनत यवन तेन निर्मितेन prepared by a यवन that had been imprisoned or that had approached for punishment. The idea seems to be that चण्डीपति had taken some यवन as captive who prepared an aerial car moving by some machinery. C and T translate 'by a यवन condemned to death' and connect काकवर्ण with अनीयत in this sentence. काकवर्णं शैशुनारि—we must read शैशुनागि with three MSS of B. The विष्णुपु. (IV 24) mentions a शैशुनागवश of ten kings, the founder of which was शिशुनाग and the second of whom was काकवर्णं शुङ्गम् belonging to the शुङ्ग dynasty. The name of the last शुङ्ग king was देवभूति according to the विष्णुपु. बभ्रुदेव—he was the founder of the कण्व dynasty देवीव्यञ्जनाया disguised as his queen असु सनिन (ud) of मागध who was very fond of mines (of treasure). The word असुरविवर is used very frequently by बाण. It is not easy to give the exact sense. In the 3rd उच्छ्वास we have 'य असुरविवरमिति वातिकैः (अगृह्यत)', on p. 7 (text, 4th उच्छ्वास) we have 'असुरविवराणीवापावृतानि', 'लङ्का सुरविवरप्रवेशपिशाचेन' कादम्बरी (p. 227 of P). One of the companions of Bāṇa's youth was 'असुरविवरव्यसनी'. We think that असुरविवर was a term applied to mines worked up in bygone days. They were believed to have been the work of असुरs and to lead to the treasures of Pātāla in hopes of reaching which many people might have endangered their lives. The Com. remarks "वातिक-छद्मभिः 'अहिविवर साधिततपसास्सामि' इत्युक्त्वा मागधो गुहाद्वारप्रतिद्वारैर्बद्धोऽभूत्" सुरङ्गा or सुरङ्गा—a subterranean passage or tunnel. In the passage many women had been placed, whose jingling anklets allured the king onwards. मागधम् king of मगध, modern Bihar. 'गोधनं सूर्याख्यं पर्वतः' Com. The ब्रह्मपुराण mentions a mountain गोधन (27 22) मेकल is that mountain from which the नर्मदा springs महाकालमहर्षे in the festival of महाकाल. महाकाल is a form of शिव. There is a celebrated shrine of महाकाल at उज्जयिनी 'मह उदव

उत्सव 'अमर'. महा 'वात्सल्य' whose head was turned by his belief in (the efficacy of) the sale of human flesh For महामास, see above p 72 जघ्नोत्सव the younger brother of प्रद्योत रसायनरसे अभिनिवेश अस्य 'वेदिनि' (*adj* of गणपते) That had set his heart upon the elixir of life It was believed that mercury if properly treated would make men immortal वैद्यव्यञ्जना persons professing to be doctors सुबहुपुरुषान्तरैः प्रकाशिता औषधगुणा वै that had advertised the virtues of their medicines through various people विदेह was a country that comprised a part of modern Nepal, the district of Tirhut and Champaran राज्यक्षमम् *m* consumption 'आसिन' (*adj* of भद्रसेनस्य) महा भाक् who secretly found access into the wall of the chief queen's apartment कालिङ्ग king of कलिङ्ग, which was a country between the mouths of the Godavari and the Mahanadi तुलिका—a mattress filled with cotton द्रव्य—द्रव्य is the name of the king करुष—seems to be a country near Jubbulpore It is closely connected with Chedi For this and the preceding, see काम० VII 51 'देवीगृहगत अगता भद्रसेनममारयत् । मातुः शय्यान्तरालीनं कारुषं चौरसः सुतः ॥' उत्सारके रुचि (liking) यस्य 'दण्डी दौनारिको वैत्री उत्सारकश्च' क्षीरं चकोरनाथ king of चकोरि चकोर is the name of a mountain in the Purāṇas गण्डक a rhinoceros उद्गण्ड high-stemmed नङ्गल abundant-
ing-in reeds नलवन forest of reeds चम्पा was the capital of अङ्ग or north Bengal. जम्बू चरन्तीति चरा भटा चामुण्डी seems to have been the name of a city बन्दि परम् who was absorbed in his fondness for bards परप्रयुक्ता employed by his enemy 'मुञ्चर' मुख येषाम् मङ्गा bards कामि गुप्त concealing his identity by the dress of a woman अशातयत्—from the causal of शब्द 'चन्द्रगुप्त-आलजाया ध्रुवदेवीं प्रार्थयमानश्चन्द्रगुप्तेन ध्रुवदेवीविषधारिणा क्षीविषजनपरिवृतेन रहसि व्यापादितः' Com शक्यति—the S'akes are identified with the Scythian hordes that invaded India before the beginning of the Christian era मधुमोदितम् exhilarated with wine मधुरक=विषम् Compare for the story काम० VII 52 व्याज दर्पा who pretended to be in a passion of love क्षुरधारा पर्यन्ते यस्य that had the edge of a razor परन्तप who subdued others जारुष—was the name of the king Supply जघान here and in the following clauses विषचूर्णेन चुम्बित मकरन्दः यस्य सौहृद—king of सुहृद, Western Bengal, the capital of which was ताम्रलिप्ति योगपराग magic powder वैरन्त्य king of वैरन्ती or विरन्ती In the whole of this passage the names are corrupt and there is no agreement between the MSS on the one hand and the authorities we have quoted Some MSS read वैरन्त्या वृष्णिम्—belonging to the वृष्णिस, a यादव clan विदूरथम्—

‘शस्त्रेण वेणीविनिगूहितेन विदूरथ स्वा महिषा जघान । विषप्रदिग्धेन च नूपुरेण देवी विरक्ता किल काशिराजम् ॥’ बृहत्संहिता 78 1, see काम० VII 54 सौवीर— seems to have been a country west of Mount Abu अदृश्या वदना who smeared the inside of her mouth with an invisible anti-dote •पायनेन by making him drink &c Note the following from the अर्थशास्त्र of कौटिल्य ‘देवीगृहे हि लीनो भ्राता भद्रसेन जघान । मातु-इशयान्तर्गतश्च पुत्र कारुशम् । लाजान्मधुनेति विषेण पर्यस्य देवी काशिराजम् । विषदिग्धेन नूपुरेण वैरन्त्य मेखलामणिना सौवीर जालूधमादर्शेन वेण्यागूढ शस्त्र कृत्वा देवी विदूरथ जघान ।’ (p 41)

P 51 l 21—P 52 l 12 देवोऽपि वात्येति राज्यस्थिती— establishment of good order in his state, or, all the usual duties of a king प्रतिसामन्ताना rival chiefs उदवसितेषु = गृहेषु उपलिङ्गानि portents अविप्रकृष्टा not far, approaching चटुला moving about, restless कृष्ण श्रेणय rows of black antelopes The spotted antelopes resembled the dark glances of यमदूत See about the running of deer, p 70 above If we read प्रविष्टं then the meaning is ‘the glances of यमदूत that had entered (the chiefs’ palaces)’ प्रचलि . प्रतिमा resembling the jingling of the anklets of लक्ष्मी that had started away (in order to leave them) मधुसरवा honey bees जहादिरे perfect of झाड़ 1 A to sound चिरम् for अजिरे is not a good reading विवृतात् विवृतात् वदनविवरात् विद्यत वह्निविसर यासाम् from whose wide open and terrible mouths spread flames of fire The reading ‘उपशिविर शवार्थ’ would mean ‘near the royal camp for corpses’ For howling jackals, see p 91 शवाना पिशिते (मासे) प्ररूढ . प्रसर . येषाम् whose expansion or growth (of body) had grown out of the flesh of corpses The idea is—as the vultures (काननकपोता) fed on carrion, their wings also should have the colour of rotten flesh (dark red) The reading of A and C ‘प्ररूढप्रणयेव’ seems to be a mistake for •प्रणया इव, which latter C and T translate ‘full well acquainted’ कपिपोतस्य कपोलवत् कपिला पक्षति- (पक्षमूल) येषाम् आसन्नयमाणा as if bidding farewell (to the kings who were to be defeated by हर्ष) सभाशालभजिका the statues of females in the halls आसन्न कचग्रह तस्मात् भय तेन उद्भ्रान्त उत्तमाङ्ग यस्य as if their heads had run away out of fear of the seizure of hair (in killing them) that was approaching चक्रशङ्खकमलानि लक्ष्माणि (marks, चिह्नानि) येषाम् According to the सामुद्रिकशास्त्र चक्र, शङ्ख and कमल are some of the marks of an emperor’s feet What is indicated is that some emperor will humble their husbands For the lines on the hands of an emperor, see above p 20 व्यघटन्त were separated or broken मधु गोष्ठय the honey drinking bouts ताम्यन्त languid स्तम्बकरि forming into

sheaves or clusters (i.e. grown, ripe) स्तम्ब करोतीति हरय = अश्वा
 चल लालिता caressed (or coaxed) by the music of the clapping
 of the girls' hands resonant with the moving bracelets
 रजनिकर चन्द्र तस्य हरिण (i.e. the spot) तस्मिन् निहिते नयने येषाम्—
 the idea is—the dogs as if wanted to hunt down the deer in the
 moon तोरणस्य समीपे उप० (अव्ययीभाव) near the outer gate (of the
 palace) कौलेयक—see above p 97 Compare for a similar
 idea 'सूर्योदयेऽर्कमिमुषो विरौति ग्रामस्य मध्ये यदि सारमेय । एको यदा वा बहव
 समेता शसन्ति देशाधिपमन्यमाशु ॥' बृहत्संहिता 89 2 गतायुष —is the
 object of गणयन्ती—गता आयु येषां ते गता० तान् तर्जन तर्जनीया with
 her forefinger that was quickly moved for frightening
 वाटकेषु in the gardens कोटवी—'स्त्री नक्षिका कोटवी स्यात्' इत्यमर इदमस्म
 (accu of time) the whole day कुटिल तरङ्गिण्य wavy like the
 curling hair on the hoofs of deer जनित वेणीबन्धं येषु—in which
 the hair was tied in a single knot (as in the case of a widow)
 See above p 108 निरञ्जनानि च तानि रोचनारोचींश्च (रोचनाया इवरो-
 चि कान्ति येषाम्) that had no collyrium (in the eyes) and had
 the colour of yellow pigment A widow is not to put colly-
 rium in the eye The reflection appeared pale (as if through
 grief) If we read निरञ्जनलोचन० as C and T propose, the mean-
 ing would be 'having the appearance of eyes without collyrium'
 चषकमधुनि in the wine in the goblets. समासज्ञा०—the poet
 tancies that the earth quaked (trembled) because it was
 afraid of its seizure (by हर्ष from the hands of other kings)
 that was impending वध्या च्छटाः streaks of red sandal paste
 with which persons sentenced to be hanged were decked
 विकसित बन्धूककुसुम तद्व शोणित शोचि (द्युति) यासाम् Compare मृच्छ
 कटिक X 5 'सर्वगात्रेषु विन्यस्तै रक्तचन्दनहस्तकै । पिष्टचूर्णोवकीर्णश्च पुरुषो ह पशु-
 कृत ॥' पर्यञ्ची श्रियम् as if carrying a torch round sovereignty
 that was to pass away (into the hands of हर्ष) A torch was
 carried round the animal to be offered in a sacrifice श्री was
 going to be offered to हर्ष and the meteors served as torches for
 that purpose अविरल स्फुरन्त स्फुलिङ्गा तेषाञ्ज्जारोद्गार तेन दग्ध तारागण यै-
 that burnt the stars with the eruptions of fire due to the in-
 cessantly flashing sparks गगन in masses उल्कादण्डा —उल्का दण्डा
 इव A torch has a staff प्रतीहारीव—प्रतीहारो carries in her hands
 chowries, umbrellas, fans for the king प्रतिभवन (भवने भवने इति)
 at each house. वात्सा a hurricane 'स्यात् वात्सा वातमण्डली' त्रिकाण्डशेष
 'पाशादिभ्यो य.' या 4 2 49

Uchchhvāsa VII.

Verse 1 अङ्गनवेदी वसुधा—(to the hero that has taken a vow) the whole earth is a mere raised spot in his courtyard वेदी is a quadrangular spot in a temple or courtyard The idea is that just as one walks easily and fearlessly in his courtyard, so a hero has an easy walk-over in the case of the earth कुत्वा a canal Verse 2 धृत धनु येन We expect धृतधन्वनि, as धनु becomes धन्वन् when it is the last member of a बहुव्रीहि. 'धनुश्च' पा 5 4. 132 (धनुरन्तस्व बहुव्रीहेरनडादेश स्यात्) कैव गणना of what account Compare for the use of गणना, 'का वा गणना सचेतनेषु, अपगतचेतनान्यपि सङ्कटयितुमल (मदन)' काद० (p 157 of P) रिपु सज्ञा येषा For क see above p 36

P 53 ll 5-22 अथ जंगाम The principal sentence is अथ व्यतीतेषु केषुचिद्विषयेषु भवनाब्जिर्जंगाम (हृत्) शत गिते well calculated a hundred times (i e again and again, so that no mistake may be committed) दत्ते लभ्ये when an hour for the expedition was given (i e settled) that was fit for the conquest of even the four quarters (east, south &c) For लभ्य, see above p 24 दण्ड army यात्रा expedition सलिल दै (1) that were skilled in pouring water (with कुम्भै), (2) that were clear by the dropping of water (with अम्भोधरै) When a cloud is full of water, it is dark, when it has poured all the water it had (as after the rains) it becomes white कालधौतै (1) made of silver (with कुम्भै), (2) washed or white by time i e by the passing away of the rains (with ोधरै) कलधौत silver कालेन धौतै शतकौम्भै made of gold 'तपनीय शतकौम्भ' इत्यमर (शतकुम्भे गिरौ भव शतकौम्भ पुवर्णम्) स्नात्वा—this refers to the bath of coronation नीललोहितस्य शिवस्य अर्चो पूजाम् 'कृशानुरेता सर्वज्ञो धूर्जटिनाललोहित' इत्यमर ('नील कण्ठे लोहितश्चक्रेऽतो नीललोहित इति पुराणम्' क्षीर०) उद्गतानि अर्चोषि यस्य the flames of which went up प्रदक्षिणावर्तं शिखाकलाप यस्य the mass of the flames of which curved towards the right This was an auspicious sign, see p 25 Compare रघु० IV 25 'तस्यै सम्यग्पुतो वद्विर्बाजिनीराजनाविधौ । प्रदक्षणाच्चिन्व्याजेन हस्तेनेव जय ददौ ॥'. दत्त्वा—the objects are ०पात्राणि and गा See for तिलपात्रदान, चतुर्वर्ग० (दानखण्ड) p 600 कनकपत्रकृताभि अलङ्कृतानि शफा शृङ्गशिखराणि च बासास्—the hoofs and tips of the horns of which were decked with figures of gold अर्बुदश—अबुदस् ten crores वितत व्याघ्रचर्म बलिन् भद्रासनम्—'नृपासन तु यज्ञद्रासनं सिंहासन तु तद' इत्यमर. विविध

मीमा येषाम् whose boundaries were measured (२८ comprised) by a thousand ploughs Each village comprised as much land as would be ploughed by a thousand ploughs गलति यामे when the third watch (of the night) had passed away Time was measured by means of a water-clock and hence the word गलति सुप्तानि समस्तानि सत्त्वानि यस्मिन् स चासौ निशब्दश्च दिक्कुञ्जरस्य इव जम्भमाण गम्भीरध्वनिः यस्य the deep sound of which swelled like the roar of the quarter elephant प्रपका that made (the people) count the क्लेश of that day's march The eight strokes indicated that that day eight *kos'as* were to be covered

P 54 l 10—P 56 l 2 ततो राजद्वारम् The principal sentence is ततः प्रयाणसमये (p. 55 l 14) राजभिः आपुरे राजद्वारम् रटन्त पटहा यस्मिन् This and the following locatives qualify प्रयाणसमये नन्दन्ती (joyous) नान्दी यस्मिन् For नान्दी see p 17 'नान्दी मङ्गलपटह' com गुञ्जन्त कुञ्जा यस्मिन् in which the arbours resounded कुञ्ज is out of place here We must read गुञ्जद्गुञ्जे as some MSS of B do गुञ्जन्त्य गुञ्जा यस्मिन् गुञ्जा a trumpet, according to the com "गुञ्जासङ्गः शङ्खभेदो यत्पृष्ठे जतु परिकलित भवति । 'सन्ना' इति यस्य प्रसिद्धिः" or 'a drum' according to मेदिनी 'गुञ्जा तु काकचिञ्चाया पटहे च कलध्वनौ' मेदिनी See भट्टिकाव्य XIV 2 'वेणुन् उपरिरे गुञ्जा जुगुञ्जु कण्वटिता ॥' कूजन्ती काहला (a large drum) यस्मिन् 'काहला बाद्यभाण्डस्य भेदे चाप्सरसा भिदि' मे० क्रमेण उपचीयमान कटककलकल यस्मिन् परिजनोत्थापने व्यापृता व्यवहारिण (officers) यत्र व्यवहारिन् ordinarily means 'a trader' इत इधनघात तेन घट्यमान (being joined or added) कोणिकाकीलकोलाहल तेन कलिता ककुभ यस्मिन् इधन 'a wooden mallet for striking a thick plate of iron or bell-metal (for indicating time &c) कोणिका drum कील stick बले अधिकृतै (commanders) बध्यमान (collected) पाटीपटीना पेटक (समूह) यस्मिन् पाटीपति —superintendent of barracks 'पाटी बहुपरिवारपुरुषशृङ्गीतो निवासभूभाग कुलपुत्रकसमूह इत्यन्ये । 'पाटीपति' इति पाठे प्रतिनियतस्वस्थानपरिरक्षणं । पाटीपति would mean 'those that guard the place assigned to them' जनैः ज्वलित उत्कासहस्र तस्य आलोकेन लुप्यमान त्रियामातम यस्मिन् यामचेट्या चरणचलनेन उत्थाप्यमान कामिमिश्रुत यस्मिन् यामचेटी a servant of the watch, a female watchman, compare यामकिनी above p 16 We must read कटुककटुनिर्देशः with some MSS of B कटुकानां कटुनिर्देशेन नश्यन्ती निद्रा तस्या उन्मिषन्त निषादिन यस्मिन् when the elephant riders woke up from sleep that was dispelled by the sharp commands of their superior officers शब्देन हास्तिकेन (हस्तिसमूहेन) शून्यीक्रियमाण (vacated) शय्यागृह यस्मिन् हास्तिक गजता वृन्दे' इत्यमरः, 'अचित्तहस्तियेनोष्ठक' पा 4 2. 47. आदौ

सुप्त पश्चात् उत्थित अश्वीय तेन विध्यमाना सटा यस्मिन् For अश्वीय, see p 69 रट् कटक (camp) तेन मुखरै खनित्रै (spades) खन्यमाना क्षोणी-पाशा यस्मिन् The tents had been fastened by ropes twisted round pegs driven into the earth These were dug up समुत्कील्यमाना-कीला तै शिञ्जाना हिञ्जीरा यस्मिन् where the fetters (for tying elephants' feet to posts) were rattling because their pins were being taken away As the army was to march, the fetters were to be removed We must read अपनीय० for उपनीय० The reading पनीयमान is equal to अपनीयमान, as the अवग्रह (here after हिञ्जीरे in the last clause) is very often omitted in MSS As the fetters of elephants were removed, so also the chains with which horses' hoofs were tied for the night were removed when the army was about to march अपनीयमान निगडतालक तस्य कलरवेण उत्ताला (wild, shying) तुरङ्गा तै तरङ्ग्यमाणा (curved) खुरपुटा यस्मिन् 'निगडार्थं तालक तालपत्र निगडतालकम् । लौह एवाश्वबन्धनविशेष इत्यन्ये' com C and T take उपनीयमान तालक bolt, latch लेशिकै (हस्त्यारोहे) मुच्यमाना मदस्यन्दिन दन्तिन तेषा सन्दानशृङ्खलाना (chains for tying) खनखननिनादे न निर्भर भरिता दश दिश यस्मिन् घासपूलकप्रहारेण प्रमृष्ट पासुल (dusty) करिपृष्ठ तस्मिन् प्रसार्यमाण प्रस्फोटित (bursting) प्रमृष्ट (wiped & clean) चर्म यस्मिन् The dust from the backs of elephants was rubbed off with bundles of hay and then leather bags that burst because they were more than full were placed on the backs सवेष्टयमानानि (being rolled up) पटकुटीना मण्डपाना च परिवक्षा वितानकानि च यस्मिन् गृहचिन्तकचेटक a servant whose business was to look after the tents and lodgings of the soldiers पटकुटी a small tent काण्ट मण्डप a large tent subdivided into rooms by screens परिवक्षा the screens that form the body of the tent वितानक the awning कीलककलापेन आपूर्यमाण चिपिट (flat) चर्मपुट (leathern bag) यस्मिन् स रिणि where the superintendent of the store room was collecting the utensils (platters &c) भाण्टागारबहने बाह्यमाना बहव नालीवाहीका यस्मिन् when many elephant attendants were made to work in carrying the stores 'नालीवाहिक करिणा घासग्रहणनियुक्तो हस्तिपक्षो मेण्ठाख्य' com निषादिभि निश्चला अनेकानीकषा तेषु आरोप्यमाणा कोशकलश पीडाना आपीटा (समूहा) तै सङ्कटायमानानि सामन्तौकासि यस्मिन् When the dwellings of chieftains were full of rows of boxes containing cups and jars that were being placed on numerous elephants that were held motionless by their riders It is better to read अनेकानेकप अनेकप means 'an elephant', as it drinks water by the trunk and mouth अनीकप 'one that saves the army,' so

were driven by servants that tarried 'अनुद्वान् सौरभेयो गौ' इत्यमर (सुरभेरपलं सौरभेय) प्रमुखे (in front) प्रवर्त्यमान etc महानस kitchen पुर प्रभावन्त वज्रवाहिन यस्मिन् ०शतै उपलभ्यमान आसङ्कट राकेभ्यो नि सरण यस्मिन् where the exit (of the soldiers) from the rather crowded inside of the huts was seen by hundreds of friends, मङ्कट crowded, full करिचरणै चलिता (shaken) मठिका (cell, cottage) तस्या उत्थितेन लोकेन लोष्टै हन्यमाना मेण्डा (elephant keepers) तै क्रियमाणा आसन्ना साक्षिण यस्मिन् where the bystanders were made witnesses by &c The reading दलित is much better सङ्घट्टेन (collision) विवट्टमाना (crushed) व्याघ्रपङ्क्ति तस्या पलायमानानि ध्रुवकुडम्बकानि यस्मिन् 'व्याघ्रपङ्क्ति तृणकुटीभेद' com (a hut thatched with grass) कल वणिजि when the traders ran after their oxen laden with wealth that ran away owing to the fear of the tumult For विद्राण see p 75 The com takes विद्राण in the sense of सशोक (i e that despaired) पुर सर कदम्बक यस्मिन् when the group of female elephants carrying the harem started when the crowd of people grew less owing to the light of torches that were carried in front We may also translate 'owing to the light of torches carried by servants walking in front' ०आहूयमाना लम्बिता (that tarried) श्वान यस्मिन् C and T 'dogs tied behind them' But this is not proper If they were tied, there was no necessity to call them up सरमस गणे when the groups of tall तङ्गण horses were being praised by men inured to a hard life who felt comfortable by the steady motion of the tramp of their quick feet We must read तङ्गण and not तुङ्गण तङ्गण is the name of a country, see बृह० X 12 and XVI 6 The com says 'खकखटा वृद्धा' but the meaning as signed to the word in lexicons is 'hard' सस्ता वेसरविसवादिन सीदन्त दाक्षिणात्यसादिन यस्मिन् where Deccan riders sitting on mules fell down, not being able to keep their bodies moving with the motion of the mules There are no mules in the Deccan and the Deccan people not being accustomed to their ways and pace fell down from their backs सीदन्त may also mean 'dejected or sinking on the ground' (because they fell) विसवादिन् not agreeing with 'सादी तुरङ्गमातङ्गरथारोहेषु दृश्यते' मे० C and T translate 'Deccan riders disconsolately contented with fallen mules' Our interpretation seems to be preferable प्रति च्छद्भि coming from every direction This and the following instrumentals qualify राजभिः (p 56 l 1) below आधो शार्ङ्ग whose bows spotted (शार) with golden

figures (पद्ममङ्ग) were held up by elephant riders शार्ङ्ग —ङ्गम् (शङ्खस्य विकार) 'शार्ङ्गं कार्मुकमात्रेऽपि' मे० अन्तरासने आसीनैः अन्तरङ्गैः (confidential persons) गृहीता असय येषाम् पश्चिमामनिकेभ्यः अपिता. भस्त्राभरणा (भस्त्रा आभरण यासां) भिन्दिपालपूलिका इवै. that had consigned to those occupying the back seats (on their elephants) bundles of javelins encased in quivers 'भस्त्राभरणं तूणभेद' com आसनिक from आसन भिन्दत पालयति इति भिन्दि० हस्तक्षेप्यो लघुट पत्रलतावद् or पत्रलताभिः कुटिला कलधौतनलका. तैः पङ्कवित पर्याण येषाम् whose saddles bristled with silver arrows curved like (or with) paintings of figures What नलक means is not clear To us it seems the meaning is 'a cylinder, a case or quiver' कलधौत silver or gold पर्याणपक्षकयोः परिक्षेपार्थं पट्टिका तथा बन्ध तेन निश्चल पट्टोपधानं तेन स्थिर अवधानं येषाम् whose attention was fixed because the silk cushion (on which they sat) was motionless, being secured by a girth that confined both ends of the saddle We must rather read स्थानैः for धानैः, the meaning being 'whose seat was firm &c' प्रचला पादफलिका तस्या आस्फालनेन (striking) स्फायमान (increased) पदबन्धस्य (anklet) मणिशिलाशब्द येषाम् पादफलिका is the foot-rest on each side of the saddle The com reads पादबन्ध and C and T prefer it उद्गतानि चित्राणि येषु तानि उच्चित्राणि नेत्राणि (अशुकानि) तैः सुकुमाराणि (fine) स्वस्थाने (at the proper place) स्थगितानि (covered) जङ्घाकाण्डानि (shanks) येषाम् उच्चित्र on which the pictures appeared prominently For नेत्र, see pp 37, 55 The com says 'स्वस्थानं स्वस्थानिति यस्याः प्रसिद्धिः' This is not clear The other reading स्वस्थगनस्थगितं conveys a good sense The garments were so fine that they were not noticed on the body (स्व—स्थगन) and yet they covered the shanks &c कार्दमिकपटेन कल्माषिता (variegated) पिशङ्गा (reddish brown) पिङ्गा (leg) येषाम् कर्दमेन रक्तं काँ०—mud stained The com says 'पिङ्गा जङ्घिका । अन्ये जङ्घालस्याहुः' १ e पिङ्गा means either 'leg' or 'trousers' अलिवद् नीला मसृणा सतुला तथा ससुत्पादितं सितसमायोगस्य परभागं येषाम् whose white accoutrements were heightened by the breeches blue and glossy like bees 'सतुला अर्धजङ्घिका, अन्ये अर्धजङ्घालेत्याहुः' com १ e सतुला either means 'the upper part of the leg' or 'breeches' 'समायोगो व्यापृतकेषु प्रसिद्धः' com For परभाग, see p 54 'परभागो वर्णस्य वर्णान्तरेण शोभातिशयः' We must read 'मेचककङ्कुके' ०वर्णे विराजमाना राजावर्ता तैः मेचका कङ्कुका येषां whose jackets looked dark blue with black diamonds shining on their bright bodies 'राजावर्ताः कृष्णपाषाणाः' com राजावर्त a kind of diamond or other gem of inferior quality regarded as a lucky possession, though not esteemed as an ornament.

It comes from the country of विराट The बृह० (chap 80 4) speaks of a राजमणि अपचिता चीनचोलका ये that wore China-made shawls 'सव्यान्मुत्तरीय च चोल कूर्पासकोऽस्त्रियाम्' इत्यमर Another meaning would be 'whose China-made shawls were very fine' or 'who highly thought of their shawls' तारमुक्ताभि स्तवकिता स्तवरकवार—बाणा येषां whose coats made of स्तवरक cloth showed clusters of bright (तार) pearls. 'मुक्ताशुद्धौ च तार स्यात्' For स्तवरक, see p 56 'कच्छुको वारबाणोऽस्त्री' इत्यमर स्तवकित—स्तवका (bunches of flowers) सजाता अस्य; compare तारकित p 98 नानाकषायै कर्तुं कूर्पासका येषां whose bodices were variegated with various deoc tions 'निर्यासेऽपि कषायोऽस्त्री' इत्यमर कर्तुं white-grey, variegated 'चोल कूर्पासकोऽस्त्रियाम्' इत्यमर शुक्रपिच्छस्येव छाया येषां तानि ०च्छायानि आच्छादनानि (upper garments, shawls) येषाम् व्यायामेन उलुप्त (made thin) पार्श्वप्रदेश (sides) तस्मिन् प्रविष्टानि (fastened) चारुशलाणि येषाम् If we read शस्त्रै the meaning is 'fine waist bands were twisted round their flanks &c' 'शस्त्र पट्टिकाठोर कटिमुन्नमित्यर्थ' com गति वशेन वेहिता (moving) हारलता तासु गलत् (lit dropping & e touching) लोल (dangling) कुण्डल तस्य उन्मोचनाय प्रधाविता परिजना येषाम् चामीकरपद्माङ्कुरै कणपूरक तेन विषट्टमान वाचाल, बालपाश येषाम् Whose ear ornaments resounded as they were struck by the ear ring made up of golden wires बालपाश (or बाल०) seems to be the same ornament as बालपाश्या 'बालपाश्या पारितथ्या पत्रपाश्या ललाटिका' इत्यमर उष्णीषपट्टेषु विष्टम्भ कर्णोत्पलस्य नाल येषां the stalk of whose ear-lotus was fixed in their turban-cloth कुङ्कुमराशेण कोमल उत्तरीय तेन अन्तरित (wrapped) उत्तमाङ्ग (शिर) येषाम् चूडामणिखण्डेन खचित (inlaid) क्षौम (linen) खोल (helmet, turban) येषाम् खोल or खोलक 'खोलक पाकवल्मीकपूगकोशशिरस्त्रके' इति विश्वकोश Compare 'क्षणमप्यमुक्तकालकम्बलखण्डखोलेन' काद० (p 228 of P) The reading ०चोलैश्च is not good, we have already had a description of चोलक above ०पत्रायमाणानि शेरवत्पदपटलानि येषां the swarms of bees on whose chaplets looked like an umbrella of peacock feathers मायूर आतपत्र तद्वत् आचरतीति मायूरातपत्रायते The shining bees looked like peacock's tails and formed an umbrella over their heads The reading मायूरपत्रायमाण is not so good, it simply means 'that resemble peacocks' feathers' मार्गागता (that covered a long distance) शारिकशरिबाहा वेगदण्डा येषाम् 'वेगदण्डस्तरुणो हस्ती' com. शा हा that carried housings rendered variegated (by a long march) For शारि, see above p 170 पुरश्चञ्चन्ति चामराणि येषां ते ०चामराः किमीरं कार्दरङ्गचर्ममण्डल मण्डन येषां ते ०मण्डना, उड्डीयमाना चटुला (restless) डामरा (dreadful, riotous) चारमदा तै भरित सुवनान्तर यै 'वित्रकिमीर—

कल्पापशवलैताश्च कर्तुरे' इत्यमर चमेमण्डल round shield On कार्दरङ्गक (the reading of the com), it-says 'कार्दरङ्गकानि कार्दरङ्गदेशोद्भवानि बहुसुवर्णसूत्ररचितानि चर्माणि स्फोटका स्निग्धवर्णमासस्फारणि कार्दरङ्गचर्माणि'. आस्कन्दन्त (careering) काम्बोजवाजिन तेषां शतं तस्य शिञ्जान जातरूपायान (golden ornament) तस्य रवेण सुखरितानि दिङ्मुखानि ये As to the breed of काम्बोज horses, see above p 30 'आयान्मन्त्रभूषणम्' com 'लम्बापटहा पटहभेदा तमिला इति प्रसिद्धा' com उन्मुखैः पादात् प्रतिपात्यमान आम्नापात-येषाम् whose commands were awaited by footmen with upturned (i.e. expectant) faces

P. 56 ll 2-27 उदिते नरपति समा शसी declaring the time of the king's arranging his army 'समायोगस्तु सयोगे समवाये प्रयोजने' मे० The principal sentence is अथ नचिरादिव प्रथमप्रयाणे एव दिग्विजयाय निर्जगाम नरपति प्रथम०—the idea is—many kings start on दिग्विजय after several less ambitious expeditions, but in the case of हर्ष his very first march was for दिग्विजय दिग्गज कुर्वाणवा that as if brought the king into the company of the *digḡajas* by the graceful play of the movements of its ears waving to and fro as it went on The flapping of ears produced a sound which caused echoes in the sky and reached the दिग्गजस who thus came in contact with हर्ष Or समागम may mean 'assemblage' (of दिग्गजस) सिद्धयात्रया (सिद्धा यात्रा यस्या) auspicious for expedition वैदू कटेन that looked formidable with its rod of *lapis lazuli* विदूरात् प्रभवति वैदूर्यम् according to 'विदूराज्य' पा 4 8 84 उपरि goes with ध्रियमाणेन प्रत्युत्ता (inland) पद्मरागखण्डा तै खचित तस्य भावः खचितता तथा सूर्योदय०—The idea is—the umbrella was inland with rubies, hence it looked dark-red The poet fancies that it was angry at the sight of the red rising sun. It could not brook another round object like itself A person's face, when angry, becomes red Supply उपलक्षित after मङ्गलातपत्रेण, according to 'इत्यमृतलक्षणे' पा 2 3 21 कदलीगर्भात् अम्यधिकं त्रदिमा बस (adj. of कञ्जकेन). See p 14 (text) 'अकठोररम्भागर्भकोमलै' भोगिनां अभिपति = ज्ञेय भोगिनाम् also means 'of kings' कञ्जकेन—हर्ष wore a tunic, which resembled the slough (कञ्जक) of a serpent which also is अङ्गुलक्ष क्षीरोद बाही—हर्ष wore clothes (अम्बर) as white as the foam of the Milky Ocean. The day of churning had a sky (अम्बर) white with the clouds of foam So the king is compared to मथनदिवस His white umbrella was like the sky white with foam and his fine robes were like the fine slough of Vāsuki, who served as the rope in the churning 'क्षेपोऽन्नदो

वासुकिस्तु सर्वराजोऽयं गोनसे इत्यमर For वासुकि and अमृतमथन, see p 46 बाल रुद्र who attained to the position of Indra, while still young (with हर्ष), which grew in the land of Indra (heaven) while still young (with पारिजात tree) The पारिजात tree, the moment it was churned out, was taken by Indra विध्यमानेन चामरेण य मरुत् तेन विधृता कर्णपूर—कुसुममञ्जरी तस्या रजसा (with the pollen) दिशं क्षुरयन् overspreading the quarters The pollen spread on the earth, the poet fancies that it was the magic powder for subduing the world. अभिमुखे (turned to wards the sun, or worn in front) चूडामणौ घटमान (formed) पाटल (reddish) प्रतिबिम्ब यस्य As the morning sun was red, its reflection also was red The poet fancies that हर्ष as if drank with his own lustre the sun (in the form of the reflection in his crest jewel) बहल ताम्बूल सिन्दूरमिव तेन क्षुरितया (ऽमुद्रया) that was overspread with thick vermilion like betel ओष्ठमुद्रया by his closed lips विलभ रागस्य as if making a gift of the various continents to अनुराग (redness, devotion or loyalty) His lips red with betel made the world red (it gave up the world to redness) A devoted servant receives gifts which are confirmed with the stamp of the royal seal (मुद्रा) in vermilion Vide above p 32 स्फुरन्ति महाहारमरीचीना चक्रवालानि स्फुर ग्राहयन् the idea is—the rays of the large necklace worn by Harsha spread in all directions The rays were white like chowries So the poet fancies that he made the quarters hold chowries for him राजकस्य ईक्षणे उत्क्षिप्त त्रिभाग (तृतीयो भाग) यस्या (ady of ब्रूलतया) A command may be given by the movement of the brow बाहुप्राकारेण by the rampart of his arms परि खातान् as if surrounding even the seven ocean ponds with the desire of protecting them There is a picturesque effect Ordinarily it is a ditch (खात) that protects a wall (प्राकार) against an attack Here the seven oceans are so many ponds in the eye of Harsha, who protects them with his arms, the walls लक्ष्म्या गूढ he was embraced by लक्ष्मी (sovereignty, लक्ष्मी that sprang out of the ocean) The eyes of the people of the camp were fixed on him (drank him) The poet says they did so because he had become अमृतपय as लक्ष्मी embraced him taking with her all the sweetness of the ocean हृदयेषु मज्जन्निव he plunged into the hearts (of the kings) by the greatness of his qualities Every thing that has गौरव (heaviness) also goes deep in a fluid स्नेहार्द्र affectionate, fluid with oil. मज्जामपि even the marrow (of

the bones) अमरपति = इन्द्र अग्र कुल intent upon wiping off the stain of the slaughter of his elder brother This applies to हर्ष as well as to इन्द्र, who wanted to get rid of the sin of killing a ब्राह्मण (अग्रज) इन्द्र killed वृत्र son of त्वष्ट्र who was a ब्राह्मण He became free from the sin of ब्रह्महत्या by performing an अश्वमेध sacrifice See रामायण उत्तरकाण्ड 84 and 85 'तमिन्द्र ब्रह्महत्याशु गच्छन्तमनुगच्छति' 84 16 पृथिव्या परिशोधनस्य अवधानेन सङ्कलितान् सकल-महीभूत समुत्सारयतीति (1) who urged forward all the assembled kings with the fixed purpose of cleansing the earth (of a कण्टक like गौड), who cast away all the gathered mountains with &c See notes p 1 for पृथु who levelled the earth पुर कारकै —Harsha was preceded by ushers (दण्डिमि) that went in front and that uttered complimentary words like जय, जीव, आलोकय &c 'आलोको जयशब्द स्यात्' इति हलायुध (quoted by मल्लिनाथ on रघु 17 27) The com explains it differently 'लोक इत्येव ये वदन्ति ते आलोककारका' those who cry 'Ho' people' This does not seem to be quite correct The rays of the sun also go before him (before he is seen) and cause light (आलोक) सहस्र किरणै —The sun is called सहस्ररश्मि, इष also had thousands of servants अधिकारचातुर्येण (cleverness in discharging their duties) चञ्चला चरणा येषाम् All the instrumentals qualify दण्डिमि below व्य निष्ठुरै rigorous in maintaining order भय ग्राहयद्भि who as if made the people take to the ten quarters, that were screened (from Harsha's view) by the mass of people running through fear They cleared the way for Harsha so well that people in fear ran far away from him चलिताना कदलिकाना (banners) सम्पातेन (mass) पीत प्रचार (movement) यस्य The wind was hemmed in by a number of waving banners and so could not blow fiercely The poet re presents this as teaching the wind discipline or humility कदलिका also means the plantain tree, the long leaves of which might retard the motion of the wind and the leaves of which become yellow when dry द्रुतचरणै उद्धत (raised up) धूलिपटल तेन अवधूतान् (despised & obscured) ललिताना आलोकेन विक्षिप्यमाण (dispersed) The light of the golden canes in the hands of the ushers cast daylight into the shade as it were and hence daylight is fancied to be removed by the ushers

P 56 l 28—P 57 l 4 अवनमति राजकम् अवनमति—connect with राजचक्रे (loc absolute) चलनेन शिथिला मणय येषा तानि मणीनि कनकमुकुटानि तेषा किरणनिकरेण रुचिर शिर यस्य विडलित

०शेखररज यस्य the pollen in the chaplets on the head of which was shaken (or tossed about) It should be noticed that from अवनमति to ०कुसुम every letter is short अवाञ्च downwards उदञ्च upwards चाष चेलु the rays moved like flocks of blue jays for effecting good omens The flight of the चाष bird to the right of a person or the sight of the चाष when a man starts on a journey was an omen indicating prosperity Compare बृहत्संहिता 'पूर्णानन कृमिपतङ्गपिपीलिकाद्यैश्चाषा प्रदक्षिणमुपैति नरस्य यस्य । तस्यार्थलाभमचिरात्सुमहत्करोति ॥' 88 23 and 'सन्दर्शनं शुभदमस्य सदैव यातु' 88 25 मेघायमान रेणु तेन मेदुर (thick with, full off)—*adj* of खम् The dust raised by the marching army was like a cloud उड्डीयमाना applies both to शिखण्डिन and मरीचय (from the preceding clause) The rays of the crest jewels shooting up into the sky looked like house peacocks The peacocks fly up towards the cloud and dance when it appears The feathers present numerous tints The rays were of different hues The cloud of dust represents दिग्द्वार The shooting rays of jewels appear like the delicate पल्लव of कल्पवृक्ष वन्दनमाला—is an auspicious garland fixed on the outer gate of a mansion 'मङ्गलस्त्वक्तो रणोद्धे भवेद्वन्दनमालिका' क्षीर० नेत्रत्रिभागै—glances in which only a third part of the eye is open समग्रेक्षितै full glances 'अवञ्चितै अचलितै' com छेकालाप insinuation, *double entendre* 'छेको विदग्धे' क्षीर०, 'छेको गृहाश्रितमृगपक्षिणोर्नागरे त्रिषु' मे० छेक means 'clever or polished' आ . वीराणां who as if bought the souls of the heroes consisting in honour by gifts (tokens) of his favour The glances, smiles and jests &c were the price he paid for what they gave, viz the honour they did him यथा राजकम् he distributed among the kings according to their worth (his favours)

P. 57 l 5—P 59 l 16 अथ जगाम तस्तार spread तारतार very loud दिग्गजेभ्य is dative, according to 'कुषुद्रुहेर्ष्या स्याथीना य प्रति कोप' पा 1 4 37 The elephants of Harsha were wroth with the दिग्गज for the latter's pre-eminence and so wanted to establish their own superiority by the flow of their rut त्रिप्रस्ताना that emitted a flow (of rut) from three places, the trunk, the eyes and the temples मद सन्दिरे with the tracks of the streams of ichor dark with swarms of bees, thousands of the windings of the Jumna as if began to flow 'The waters of the Jumna are dark and so resembled the ichor with bees on it The word त्रि in त्रिप्रस्ताना is suggestive Ordinarily the braid of a woman whose husband is living is

triple Further there is a striking effect produced by laying emphasis on त्रि and सहस्र सिन्दूरं—we saw above that red powder was sprinkled over people on festive or auspicious occasions So much red powder was used that the sun appeared red and birds (like the चक्रवाक) feared that sunset was near (though really it was not) करिणा—connect with ०निखनै मासलै augmented by कर्णताल flapping of elephant's ears दोष्यमान (frequentative of घू pass) being again and again waved अश्वीय—See p 69 शिखिन्दे—perfect of शिन्द् 1 A to become white पिण्डीभूतानि तगराणि तेषां स्तवकवत् पाण्डुराणि (white) परस्परसङ्घट्टेन नष्टा अष्ट दिश यस्मिन् (adj of दिवसम्) where the eight quarters were not to be recognised on account of the close contact (of the umbrellas) The umbrellas were so many that no space was left uncovered by them The sunlight paled before the golden handles and white sheen of the umbrellas उच्च चामीकरदण्ड येषाम् रज (dust) एव रजनी तथा निमीलित (closed, blinded) The day was dark with clouds of dust, but had the mellow light of morning with the jewels of the coronets मण्डनक कृता rendered green (or tawney) by the clanging ornaments of horses (made of gold and silver) 'स्याङ्गाण्डमश्वामरणे' इत्यमर हाद् 1 A to sound परिह्लादा resounding हरित = दिश शिशीकरे perfect of शीक् 1 A to sprinkle चक्षुषामुन्नेष मुमुषु robbed the eye of the power to open The lightning also robs the eye of this power विसिध्मिये perfect of सिध् with वि It will be noticed that from तत्तार (at the beginning of the paragraph) to विसिध्मिये the author uses the perfect tense only बलाना stands for बलै —(the king wondered at his own vast army) आवासस्थान camping ground अधोक्षज (विष्णु) तस्य कुक्षे (उदरात्). युगादौ = कल्पादौ The army starting from its encampment looked like the world rising from the belly of Vishnu at the beginning of a कल्प Compare (text) p 10 ll 1-2 'यशोमती गर्भेणापत्त नारायणमूर्तिरिदं वसुधा देवी राज्यश्रियम्' कुम्भमुव = अगस्त्यस्य घ्रावित (flooded) भुवन येन अगस्त्य was born from a कुम्भ in which the seed of मित्र and वरुण was placed See for the story रामायण VII 56 and 57 He drank the ocean to help the gods against the Kāleyas who hid themselves in the sea Compare 'भूतधात्री कलशयोनिपानपरिकलितसकलसलिल सागरमवतीर्णा' काद० (p 124 of P) ०सहस्रेण आदौ सम्पिण्डित पश्चात् उन्मुक्तम् at first stemmed and then let loose अर्जुन is सहस्रार्जुन कार्त्तवीर्य 'योऽसौ भगवदशमत्रिकुलप्रसूत दत्तात्रेयाख्यमाराध्य बाहुसहस्रमधर्म-सेवानिवारण धर्मेण पृथिवीजय धर्मेतश्चानुपालनमरातिभ्योऽपराजयमखिलजगत्प्रस्थात

पुरुषाच्च मृत्युमित्येतान्ब्रह्मन् लेभे' विष्णुपु० IV 11 See माकेण्डेयपु 18
 While once bathing in the Narmadâ, he wanted to see the
 power of his thousand arms and stemmed the waters and then
 let them off in a flood See रामायण VII 32 सहस्रधा प्रवर्तमान
 applies also to the army प्रसर तात—In these and the following
 words (up to p 58 l 6) the author gives us what the soldiers
 and camp followers talked among themselves भाव—this is a word
 showing respect in addressing a person 'मान्ये भावोऽपि वक्तव्य'
 भरत (quoted by क्षीर०) त्वङ्गति तुरङ्गम्—a horse is galloping
 This gives the reason why the man tarried He waited till
 the galloping horse passed मग्न पतन्ति you walk as if you
 were lame, while these men of the van come in furious speed
 upon you वाह इम् why do you drive the camel? नि शूक=
 निर्दय, 'शूकोऽस्मी शुद्धदययो.' मे० Separate नि शूक शिशुम् रजसि भव
 be near me so that you may not be missed in the dust
 गलति वक् the sack of barley meal leaks प्रसेव or—क a sack
 or bag इत्वर a traveller, one who walks सौ वरि leaving the
 track of oxen, you run in the midst of horses, O fish-woman !
 The track of oxen would be safer for pedestrians than that
 of horses We may also translate 'Oh ox ' why do you
 leave the proper track and run in the midst of horses? Oh !
 fishwoman, do you wish to come along'? On this latter-
 interpretation, we must take सोरमेय as a vocative and connect
 धीवरी with विशसि. गन्तु मार्गम् Oh female elephant! do you
 wish to enter the way of the male elephants? अङ्ग is a term
 of address applied to a friend &c गलति रटन्तम् the bag of peas
 is crosswise and leaks, you don't mind my bawling We must
 read अवटेन for अवटेन अव तरसि you are descending into a pit
 from a precipice 'गर्तावटौ भुवि श्वभ्रे' इत्यमर 'प्रपातस्त्वतटे श्रु'
 इत्यमर The com says 'अवटेन अमार्गेण' सुख मग्न 'you un-
 controlled female, be quiet The jar of sour barley-gruel
 is broken' This is addressed to some woman who carried
 a jar and, stumbling in hurry, had it broken Or it may
 have been addressed to a female elephant on the back of
 which the jar was placed Or we may take 'सुख जि' by
 itself and regard सौवीरक as a vocative (meaning 'a man from
 the सौवीर country' or 'a person carrying the sour gruel')
 'आरनालकसौवीरकुलभाषाभिपुतानि तु । अवन्तिसोमधान्याम्लकुञ्जलानि च
 काञ्जिके ॥' इत्यमर (सुवीरेषु प्रायो भव सौवीरकम्) मन्थ...श्रुम्—this is
 addressed to some one who lagged behind while sucking

sugarcane 'You will suck it when you have finished your journey.' उक्षाण प्रसारय drive on your bull This should be taken with the preceding If we read प्रसादय, we must regard it as an independent sentence. प्रसादय make quiet. दूर गन्तव्यम् we have to go a long way किं...यान्ना Dronaka 'why do you run even to-day (the first day of the march)? The expedition is going to be for a very long time (so you will have plenty of time to run) वि साकम् excepting that one cruel man, this is the belief (निष्ठा) of all of us (that the expedition is going to be very long) We must read निष्ठेय for निष्क्रेयम् C and T translate the words किमचैव साकम् as 'why do you linger, Dronaka, now? this long expedition is at a standstill for one rascal' One fails to see how दण्डयात्रा is connected with निष्ठेयम् अग्रतः स्थालीम् the road in front is uneven, स्थावरक, see you don't break the jar of raw sugar स्थावरक may mean 'you mountain (of flesh)' 'स्वपुटं तु नतोन्नतम्' क्षीरं 'मत्स्यण्डो काणित खण्डविकारे शर्करा सिता' इत्यमरः Separate गण्डक तण्डुलं न दम्य the bullock cannot carry it (to the end of the journey) माषीणम् a field of माष (beans), according to 'धान्यानां भवने क्षेत्रे खल्व्' पा 5 2 1 and 'विमाषा सिलमाषोमामङ्गानुभ्य' पा 5 2 4 (माषाणां भवनं क्षेत्रं माष्य माषीण वा) अमुत from yonder द्राक् कुनीहि quickly out with a knife a bundle of a mouthful of fodder को गतानाम् when we are gone, who will know what happened to his crop? Or better still 'who will detect the bundle lying in the midst of the fodder, when we are gone' The idea is that they would keep the raw beans concealed in the fodder भव मिदम् O man, keep away your oxen, this field is guarded by barbarians He calls the watchmen barbarians The com says 'वाहीक काष्ठक परिपालक इत्यन्ये गोरक्षक इति चान्ये' लम्बिता युद्धे the cart has lagged behind, harness to the yoke an excellent (धवल) ox (शाकर) capable of bearing the burden (धुरन्धर) धुर धायतीति धर or धूधरः. यक्षपालित may be a proper name or it may mean 'one protected by यक्ष, a man possessed by a ghost' दीव्य . दण्डे you are playing on the trunk of the elephant (instead of minding your business as a rider) समद is addressed to an elephant सं स्खलसि you lose your footing in the mud due to the crowd (समर्द). माणवक is a name very frequently cited in the phrase 'अग्निर्माणवकः'. घनेन सरणि in the thickness of the meeting of the array of elephants, there is no way to come out (if you once get entangled therein) If we read निस्तरणम् it would

mean 'there is no getting out &c' *प्रवर्तमाना* अनेकसलापा यस्मिन् (*adj* of *स्कन्धावारम्* above) All the following accusatives also qualify *स्कन्धावारम्* In the following long passage Bāna uses many obscure words, the meanings of which are doubtful and which are rarely found in classical works The commentary is our only authority in some cases स्वेच्छया (at their will) मृदितानि उद्दामानि (plentiful) सस्यधासविषसात् सुखेन सम्पन्नानि (easily obtained) अन्नानि तैः पुष्टाः तैः सस्य वसात् from the leavings of the grain (for horses &c) 'अमृत विघसो यज्ञशेषभोजनशेषयो' इत्यमर केलिकलैः that were noisy with jests मेण्ठ . मण्डलैः by groups of elephant—keepers, bachelors (वण्ठ), dullards (वठर), donkey boys (लम्बन), elephant-riders (लेशिक), thieves, servants, rogues (चाट) and grooms 'वण्ठा अकृतविवाहा तरुणा. ये दण्डमादाय हस्तिना दर्पमाकर्षयन्ति । पत्न्य इत्यन्ये लम्बना गर्दभदासा. ।. शया धूर्ता चण्डाला अश्वपाला' Com The com seems to have read शाट् for चाट For लेशिक see above चाट 'चाया प्रतारका विश्वास्य ये परधनमपहरन्ति' मिताक्षरा on याज्ञ० I 336 आण्डीर bold, according to the com It also suggests that the word may be राण्डीर (from रण्डा) 'harlot's sons' असहायै (helpless) goes with *पुत्रकै* (1 12) ऊंशेन अर्जिता कुत्रामकुडम्बिसम्पादिता सीदन्त (sinking, weak) सौरभेया तैः शम्बलस्य सवाहने आयास. तेन आवेग तेन आगत. सयोग येषाम् who gathered together on account of the excitement caused by the worry &c The com says 'आयासो योगस्तेन गतसयोगैरुत्पन्नचित्तक्षोभैरिति समास' So it read आयासगतसयोगैः स्वयगृहीतानि गृहोपस्करणानि वै As the oxen could not carry, they had to put their own shoulders to the work We must change the punctuation Read *०तलम् । तृणा भवतु । शिव सेवा करोतु । तृणा भवतु* let there be an end of this height of greed ! न भवन अभवनि 'आक्रोशे नव्यनि' पा 3 3 112 (नन्वि उपपदे अनिः स्यादाक्रोशे । अजीवनिस्ते शठ भूयात् । सि कौ) 'अकरणिरिलादय शाये' अम० शिव०—May (this) service do us good !! भूति prosperity : e excess दु खकूटाय = दु खराशये 'नि स्वलु दुर्विधो दीनो दरिद्रो दुर्गतोऽपि स' इत्यमर अति द्रवद्भि by people that ran (द्रवत्) quickly in lines, as if they were tied together and as if they were on board a boat carried along by a very sharp current जनै goes with सर्वमेव कारयद्भि कृष्ण कठिनस्कन्धयो गुरव लगुडा येषाम् गृहीता हा वै. सौवर्णपादपीठी golden footstool करङ्क —betel-box Compare ताम्बूलकरङ्काहिनी, which occurs very frequently in the कादम्बरी (e g p 148 of P) पतद्ग्रह a spittoon 'प्रतिग्राह पतद्ग्रह' इत्यमर अवग्राह = स्नानद्रोणी com It seems that the correct reading *अवग्राह* and not *अवग्राह*

प्रत्यास दुर्बारे that were hard to check in their pride for being in charge of the appurtenances (उपकरण) of their king who was near by सर्वे. द्वि that pushed aside everybody भूपति बाहि-
 मिश्र and by the porters (भारिक) engaged by the king, that carried the kitchen utensils 'भारवाहस्तु भारिक' इत्यमर वद्ध वराहवश्रेण
 वाघ्रीणस ये that had tied a rhinoceros by straps (वध्र) of pig-
 skin 'खड्ग शङ्खमस्यास्तीति खड्गी वाघ्रीणसोऽपि' क्षीर But the com says
 'वाघ्रीणसा यक्षियाश्छागविशेषा' लम्बमाना हरिणाना चटुका ('पूर्वभागा' com)
 चटकाना (sparrows) जूटाश्च (mass) तै जटिला तै चटु means उदर
 according to the मेदिनीकोश शिशु ग्राहिभि that had a collection
 of young rabbits, vegetables (शाक), leaves and shoots of bam-
 boo वेनाग्राणि = 'वशाकुला' com शुद्धकपटेन प्रावृत मुख वस्य तत् ० मुख,
 एकदेशे दत्ता आर्द्रा मुद्रा (seal) तथा गुप्त गोरस यस्मिन् तत् ० गोरस, ० मुखानि
 ० गौरसानि भाण्डानि येषाम् गोरस may mean 'cow's milk or butter-
 milk' 'दण्डाहर्तं कालशेयमरिष्टमपि गोरस' अम० तलक भारिकै carrying
 loads of baskets full of तलक &c 'तलकोऽग्निशाटिका। तापकोऽपूपा-
 दिकरणस्थानम्। तापिका काकपालिका यत्र तैलादिना भक्ष्या पच्यन्ते। हस्तको शूलम्'
 com तापक oven तापिका pan हस्तक स्पष्ट ताम्रचरक a copper vessel
 (in which rice or barley may be boiled) कटाह a frying pan
 (Marathi कढई) फलकाले at the time of reward or payment-
 अन्य स्वास्यन्ते other rogues will approach or be near पदे पतता
 falling at each step The com says 'स्खलने प्रेरणे' This is a
 sense hardly ever met with We would translate 'who were
 appointed to look after the tripping of the oxen' The read-
 ing खेत्चेरकै will mean 'servants from the hamlets' खेचमान
 असविभक्त (not separated & e whole) कुलपुत्रलोकः यस्मिन् (adj of
 स्कन्धावारम्) The noble youths were pestered by the servants
 with the words 'क्लेशो—स्वास्यन्ते' प्रजविता प्रधाविता ग्रामेयकजनपदा
 यस्मिन्. ग्रामेयक = ग्रामीण आग्रहरिकजालै —connect this with ० धूलिपटलम्
 below—the rogues that had appropriated to themselves the
 अग्रहार (endowments of lands conferred on Brāhmanas) The
 lands had been granted by former kings to Brāhmanas and
 some rogues enjoyed the lands free from tax when the families
 of the original grantees became extinct Or आग्र जालै
 may mean 'wretches from the अग्रहार villages' पुर सरा जरन्त (old)
 महत्तरा (headmen of villages) तै उत्तमिता (raised up) अम्म कुम्भा
 येषु (adj of ० जालैः) The water jars are a good omen महत्तरा
 as the name of an officer occurs in numerous grants (Compare
 I A VIII, p 20 and I A vol XII p 25) खण्ड candied sugar
 धनेन धदिता पेटका येषाम् that had boxes full of money (as

Nazana) प्र हुते that fled being frightened by the angered and fierce staff-bearers असतो यदि that laid bare the imaginary (असत) faults of former provincial officers असतः that did not exist There is a touch of humour here and in many other places in this passage भोग or भुक्ति frequently occurs as a sub-division of a country (see I A vol 19 p 303, 304) अति शंसद्भिः praising hundreds of former (subordinate) officers (युक्तक) The reading आयुक्तक also is good Both these occur in numerous grants For आयुक्तक see I A vol 16 p 24, I A vol 15 p 187 Asoka's edicts mention certain officers called युता, who correspond to the युक्तक (see the third edict in E I vol. II p 448 ff) चिरन्त याने—the word चाट seems to have some technical sense. In grants of villages the word 'अचाटभटप्रवेद्य' occurs very frequently Dr Fleet renders it 'irregular troops' (C I I III p 98 n 2) एकान्त रक्षणम् in which protection of crops was sought against the coming Gauda king who was repeatedly thought of by a group of horsemen riding in a part (of the army) आदिष्ट तुष्टे who were pleased with the protecting officers to whom orders had been issued लयमान निष्पन्नं (ripe) सस्य तेन प्रकटित विषाद. वै Their crops had been taken for the army क्षेत्रशुचा out of grief for (the state of) their fields प्ररूढ प्राणच्छेद येषाम् the destruction of whose lives had taken deep root &c whose lives were in imminent danger Those who reviled the king were severely dealt with 'त्रैविद्यनृपदेवानां क्षेप उत्तमसाहस' याज्ञ० II 2 11, राज्ञोऽनिष्टप्रवक्तार तस्यैवाक्रोशकारिणम् । तन्मन्त्रस्य च भेत्तार छित्वा जिह्वा प्रवासयेत् ॥' याज्ञ० II 302 परितापेन (grief) त्याजित भय येषाम् प्रारब्धा नरनाथस्य (हयस्य) निन्दा यसिन् (adj of स्कन्धावार) शशकै—this is to be connected with कृतकलकलम् (p 591 4) प्रज बद्धै (hares) pursued by swift crowds with formidable sticks in their hands गिरि...हन्यमानैः that were struck as if they were clods of earth (that also are struck with thick clubs in preparing the soil for crops) C and T translate 'struck like polo balls' सञ्चरद्भिः goes with शशकै . अपरे—take with शशकै युग तित that came upon them all at once अनेक कुशलिभिः (hares) clever in escaping between the legs of many animals कुटिलिकया (वक्रगमनेन) व्यसिता सादिना बहव श्वानः वै that gave the slip to many dogs of riders by dodges व्यस् 10th conj to foil पतन्त्य यष्टय येषु कुदाल spade खनित्र hoe नि स...बलात् that escaped because they were to live longer (though on them fell clods &c) सङ्घात in groups वासिकै—connect with

०धूलिपटलम् वासे नियुक्त one in charge of fodder दुसधूल्या धूसरितानि
वासजालेन जालकितानि (covered) जघनानि येषाम् दुस chaff पुराणपर्याणस्य
एकदेशात् दोलायमानानि दात्राणि (knives) येषाम् शीर्षोर्णांशकलै (with bits
of torn wool) शिथिला मलिना मलकुथा (dirty blankets) येषाम् 'मलकुथै-
रिति पाठ । मलकुथा मलपट्टी छविरित्यर्थ । असोपरि वास इत्यन्ये' com प्रमुणा
प्रसादीकृत पाटित पटच्चरे चलन् चोलक त धारयन्ति इति—that wore a
jacket dangling on a tattered garment, that was (once) present
ed by their master, (but now) all torn 'पटच्चर जीर्णवस्त्रम्' इत्यमर
एकान्त विग्रहम्—A portion of this compound occurs above (text
p 581 28) The copyist was probably misled by the occur
rence of the word उद्धयमानधूलिपटलम् which in both places
precedes the sentence The proper text in the former place
seems to be '०धूलिपटलम्, विसृज्यमाणसस्यसरक्षणम्' ०चक्रेण चर्च्यमाण
आगामी गौडविग्रहः यस्मिन् where the coming fight with the Gauda
king was reflected upon by &c If we read चर्च्यमाण, then the
meaning is 'being discussed' This is better पङ्क्तिरस्य (muddy)
प्रदेशस्य पूरणाय आदेश तेन आकुलै सकललोकै लूयमानाः वृणपूलका यस्मिन्
तलवर्तिन (standing at the root of the trees) वेत्त्रिण तेषां वेत्त्रै वित्रास्य-
माना (being frightened) शाखिशिखरगता विवादिन ब्राह्मणा यस्मिन्
कुलुण्ठकपाशे विवेष्टयमाना. (enveloped) ग्रामीणकाना (villagers) ग्रामेण
समूहेन आकृष्टा कौलेयका (dogs) यस्मिन् For कौलेयक, see p 97
'कुलुण्ठका शुना बन्धनलगुडा' com C and T prefer to read प्रासाकृष्ट
and translate 'village dogs, entrapped by bits of food, were
being tied in leashes' It is better to hold that powerful dogs
(not village curs) were being led by villagers pressed into the
service of the army अन्योन्यविभवस्पर्धया उद्धुरै राजपुत्रै वाह्यमाना
वाजिन तेषां सवट्टेन (collision, race) मण्डितम् 'उद्धुरतमुद्धुरम्' क्षीर० उद्धुर
unchecked, bold अनेक जननम् that caused interest by its
numerous incidents जगत् प्राप्तेन ग्रहणम्. The sea at the time of
Pralaya engulfs (प्राप्त) the world and makes it its own The
army wanted to seize the world and to hold it in its grasp
महा गुप्तये (1) for the protection of the great serpents, (2) for
the protection of great kings or rather headmen of villages
'भोगी भुजङ्गमेऽपि स्याद् ग्रामपात्रे नृपे पुमान्' मे० Pātala is the abode of
the Nāgas कैलासम्—On कैलास, परमेश्वर (शिव) resides See above
p 79 हर्ष was परमेश्वर (an emperor) दृश्यमान सकलप्राणिना पर्याय
यस्मिन् where all the animals were seen in succession (with
०कोशम्), in which all beings were seen to walk about (in mili-
tary order) पर्याय succession, rotation, regular order प्रजापती-
नाम्—see p 55 for them ब्रह्मा produced the ten प्रजापति, who

in their turn produced the seven Manus, the Devas, demons, men, birds and beasts &c See मनु I 36 ff For the four Yugas, see p 3 For the creation of various beings see विष्णुपु I 5-चतु कोशमिव like the collection (or store) of the creation of the four Yugas There is another meaning In a कोश (lexicon) there are seen synonyms (पर्याय) for all beings Perhaps Bâna alludes to some lexicon divided into four *sargas* (sections) चतुर्युग may itself mean कृतयुग (as कृत means four in the language of astronomers) When the world was first created, the कृतयुग began केशवहुलम् though abounding in troubles (applies to both 'army' and 'austerity') क्रम कल्याणानाम् The army would in the end achieve victory, तप करण (performance of austerities) leads gradually to happiness

P 59 l 17—P 60 l 2 आसन्न सिद्ध आसन्नवर्तिनाम् and तत्रभवताम् qualify पार्श्विकुमाराणा (l 32) 'पूज्ये तत्रभवानत्रभवाम् भगवानपि' It would be better to read तत्रभवता as the com does तत्रभवता goes with मान्वात्रा For मान्वात्, see pp 23, 123 अप्रतिहत रथरह (रथवेग) यस्य प्रसादनम् purifying, making clear (of enemies), calming down The reading प्रसाधनम् of some mss would be much better, being quite in keeping with Bâna's style प्रसाधनम् accomplishing (conquering), ornamenting कद one who pays tribute For the conquest of the world by रघु, see रघुवश IV करदीवकार made them pay tribute चक्रम् goes with भूसुजान् क्रमागतानां भुजबल अभिजन (noble ancestry) धन च तेषां मदेन अवलिप्तानाम् (haughty) सव्यसाची applies to अर्जुन only out of the five पाण्डव 'उभौ मे दक्षिणौ पाणी गण्डीवस्य विकर्षणे । तेन देवमनुष्येषु सव्यसाचीति मा विदुः ॥' विराटपर्व 44 19 चीनविषय=चीनदेशम् राज दे for completing the राजसूय राजसूय was a sacrifice performed by a universal monarch at the time of his coronation to mark his undisputed sovereignty See समापव 32 ff for the incidents of the राजसूय performed by युधिष्ठिर कुन्ध्यन्त गन्धर्वा तेषां धनुष्कोटीनां टाङ्कारेण कृजिता कुजा यस्य हेमकूट was the abode of the गन्धर्वसु अर्जुन is said to have conquered the गन्धर्वसु (समापर्व 2 58) पराजैष्ठ Aorist of जि with परा जि necessarily takes the Ātmanepada when preceded by वि and परा 'विपराभ्यां जे.' पा 1 3 19 सङ्कल्पेन अन्तरित separated or screened by resolve तरस्विन् strong The idea is —In the case of the strong, what comes between the conquest of the world and them is the wish or resolve As long as they do not desire, conquest is far off The moment they desire it, it is theirs. सहिम् हिमवान् तेन व्यवहित—though screened by the हिमालय with

its snows बाहु कातर afraid of the clash of his prowess (against that of his enemy) अकूली not happy, wretched द्रुम —was a king of किपुरुष 'द्रुमो किपुरुषेश्च उपास्ते धनदंशरम्' ॥ समापर्व 10 29 भगदत्त प्रभृतय —these are the names of various kings that were present in the great Mahabharata war भगदत्त was king of प्रागजोतिष and a partisan of दुर्योधन He was killed by अर्जुन, दन्तवक्र was defeated by सहदेव in his दक्षिणदिग्विजय (समापर्व 31 3) काथ was a son of धृतराष्ट्र killed by भीम शिशुपाल, कर्ण and जरासन्ध are well-known शात्व was a partisan of दुर्योधन and king of म्लेच्छ tribes He was killed by सात्यकि (शल्यपर्व 20) सिन्धुराज is जयद्रथ धनञ्जयजेन जनित जगत्कम्प येन समीप एव—The किपुरुष or किन्नर are a race of semidivine beings with the face of a horse Their country called किपुरुषवर्ष was next to भारतवर्ष The विष्णुपुराण (II 2) tells us that किपुरुषवर्ष was next to भारतवर्ष between हिमवत and हेमकूट Compare 'इतश्च नातिदूरे तस्यास्माद्भारतवर्षादुत्तरेणानन्तरे किपुरुष नास्ति वर्षे वर्षपर्वतो हेमकूटो नाम निवासः' काद० (p 136 of P) अलस dull lazy There is a picturesque contrast between अलस and the literal meaning of the name चण्डकोश चण्ड means 'fierce, powerful' खीराज्यम्—see above p 27 There is an untranslatable pun on the word चण्डकोश in relation to women Put a vertical line after ०मादनयो . हसी मादनयो very short the distance between the Himālaya and the गन्धमादन The idea is —When even the distant countries of the Turks and the Persians are a mere span to the persevering hero, then surely the distance between the हिमालय and the गन्धमादन is small indeed उत्सा .विषय to the persevering the land of the Turushkas (Turks) is but a cubit 'किं कुर्वते वितस्तौ च' इत्यमर Understand उत्साहिन in each of the following clauses It will be noticed that in the choice of words the poet is guided only by similarity of sounds पारसीकदेश Persia प्रादेश span 'प्रादेशतालगोकर्णास्तर्ज न्यादियुते तते ॥ अङ्गुष्ठे सकनिष्ठे स्याद्वितस्तौर्द्वादशाङ्गुल ॥' इत्यमर ('तर्जन्या युते तते प्रसारितेऽङ्गुष्ठे मध्य, प्रादिश्यते प्रादेश' क्षीर०) शकस्यानम् the country of the S'akas The S'akas are identified with the Scythians, who migrated to India and established themselves at Taxila in Punjab, at Mathurā and in Kathiawad अद्भ्यमान प्रतिप्रहार यस्मिन् in which there is none to give a counter stroke पारियात्र is one of the seven principal mountains of India From the बृहत्संहिता (69 11-12) it seems that it was in Malva and corresponded to the western portion of the Vindhya and the Aravali Hills यात्रैव शिथिल an expedition (against पारियात्र) is very easy शौर्यं शुल्क

यस्य—the price of which is valour & e by showing valour it can be won शुल्क originally meant the price of a bride taken by her parents 'शुल्कं यद् गृहीत्वा कन्या दीयते' मिताक्षरा on याज्ञ० II 144 दक्षिणापथ—the whole of the country south of the Narmadā up to Cape Comorin, sometimes, the country between the नर्मदा and the कृष्णा 'सेतुवर्मदामध्य सार्धसप्तलक्ष दक्षिणापथ पालयामास' E I Vol IV p 305 Bāna seems to have used it in the latter sense, as the next sentence shows दक्षिणार्णवस्य कल्लोला (waves) तेषा अनिलै चलिता-चन्दनलता तासा सौरभेण सुन्दरीकृतानि दरीमन्दिराणि यस्य ददुं मलय —मलय is very near to the mountain ददुंर नेदीयसि loc sing of the comparative of अन्तिक For मलय, see above p 39 ददुंर is a mountain in the extreme south of India and closely associated with मलय Compare रघु IV 51 'स निर्विध्य यथाकाम तटेष्वालीनचन्दनौ । सताविंश दिशस्तस्या शैलौ मलयददुंरौ ॥' महेन्द्र is one of the seven कुलाचलस and corresponds to the eastern Ghauts on the Coromandel coast उद्योगद्योतकानाम् that manifested or encouraged energetic efforts प्राप्त समायोग येन who dismissed the people round him

P 60 ll 3—27 अथ तत्र देवस्येति. प्राग्ज्योतिष—corresponds with modern Assam It was also called कामरूप कुमार is the name of the king of Assam C and T think that he was only the heir-apparent But the word अश्वरेण militates against that view Besides see text p 63 ll 25—26 अन्तरङ्ग confidential दक्षतया through cleverness, promptness क्षिति राक्ष and on account of the regard shown by the king Harsha (for the messenger) नयनान्द-सम्पादनाय सुभग आभोग तेन भद्रया (form) that was agreeable on account of its charming fulness (आभोग, proportions) that caused delight to the eye आकृत्यैव समु गरिमा whose very personal charms exceeded the greatness of his qualities It is the convention of Sanskrit poets to say that a noble exterior is an indication of noble qualities of the head and the heart, compare 'आकारसदृशप्रज्ञ' रघु I 15 The exterior of हसवेग was in comparison grander than his qualities प्राच्यत present, Nazarana आरादेव= दूरादेव पञ्चाङ्गै आलिङ्गित भङ्गन येन who fell prostrate on the court yard with five limbs (& e hands, feet and head) Read प्रधावितोपसृत who approached the king running पादपीठे लुठिता ललाटलेखा येन न्यस्त पार्थिवेन on whose back the king laid his hand पार्थिवेन is to be connected with न्यस्त in the compound 'हस्त-अविप्रकृष्ट not far (from the king) तिरश्चीं दधानः slightly bending his body on one side समुखीन having turned his face

towards him (हसवेग) सप्रशयम् *adv* respectfully, politely हसवेग continues his speech from the words 'चतुर्म्मोधि०'. चतु भूतस्य who is the (worthy) abode of the prosperity (or grandeur) due to enjoying the four oceans Construe देवस्य अन्यत् अनुरूप प्राभूतमेव दुर्लभ लोके another present worthy of your Majesty is difficult to find in this world सद्भाव गर्भे यस्य सद्भा .मेकम् excepting one thing, viz a heart full of goodness He means—an affectionate heart is the only present that can be worthy of your Majesty सन्दे नयता who wanted to make his message solid अशून्य not empty, solid वारुणातपत्रम् an umbrella derived from Varuna See text p 63 below आभोग आख्या यस्य The umbrella is appropriately named आभोग (expanse) अनु तत् this has been made blessed by being deposited in a proper place He means that Harsha is a proper person to whom the umbrella (emblem of sovereignty) may be entrusted कुतूहल कुर्वन्ति इति० कृन्ति शैल छायाया for the purpose of giving coolness to its shade प्रध्यानानन्तरम् after reflection : e after the person possessing it desires दन्तवीणा chattering of the teeth due to cold चन्द्रभासाम् चन्द्रस्येव भा' येषां (waters) that are as bright as the moon मणिशलाकाम्य from the jewelled ribs इच्छामनतिक्रम्य यावदिच्छ as long or as much as desired प्रचेता 'प्रचेता वरुण. पाशी' इत्यमर सप्ताचि—fire पृषदश्च wind 'पृषदश्चो गन्धर्व' इत्यमरः ('पृषन्मृगविशेषोऽश्वोऽस्य पृषदश्च, पृषन्त्यम्बुकणा सन्त्यश्वा अस्थेलेके' क्षीर०) विस्रज्य confidentially We must supply देव as the subject of श्रोष्यति or read श्रोष्यसि as C and T suggest विवृत्य having turned round (from वृत् with वि)

P 60 l 28—P. 61 l 21 स महच्छत्रम् तत् = आनपत्रम् धौ धीत् he took it out of its case made of white silk 'निचोलः प्रच्छदपट' इत्यमर अतिसित मह (तेज) यस्य महसि goes with यस्मिन् In the following clauses the author makes a very imaginative effort to convey the extreme whiteness and brilliance of the umbrella- सरम हरेण S'iva as if laughed wildly S'iva's laugh is called अट्टहास Smiles and laughs are spoken of as white अहासि Aorist passive of हस् There are many such Aorist forms in the following clauses रत्ना मण्डलेन—शेष, the king of Nāgas, dwells in पाताल and its 1000 hoods are pale in colour चक्रीभूय having assumed the form of a circle The umbrella was round The poet says it looked like the milky ocean transformed into a circle गगनमेव अङ्गन तस्मिन् The clouds (बलाहक) in S'arad are white A गोष्ठीवन्ध (an assembly of learned men) is held in one's अङ्गन. विश्रान्त that had taken rest वितता पश्यति. (पञ्चमूल)

यस्य पिता.. यूथेन the swarm of swans that are the conveyance of
 Brahmā हसं have white wings 'हसास्तु श्वेतगरुत' इत्यमर अत्रिनेत्र
 निर्गतस्य—The moon is said to have sprung from the lustre of
 Atri's eye See इतिवश 25 'नेत्राभ्या वारि सुखाव दशधा घेतयद्दिश ।
 त गर्भं विधिना दृष्ट्वा दश देव्यो दधुस्तदा ॥ समेल धारयामासुर्न च ता समशक्नुवन् ।
 स ताभ्य सहसैवाथ दिग्भ्यो गर्भं प्रमान्वित । पपात आमयहोकाण्शीताशु
 सर्वभावन् ।' verses 6-8 Compare 'अथ नयनसमुत्थ ज्योतिरत्रैव चो'
 रतु II 75 कुमुदस bloom in moonlight उद्गमनक्षण the moment
 of the emergence पुण्डरीक has a long stalk like the handle
 of an umbrella and is white आहिते क्षणम् as if the eyes
 (of people) had been satiated with the delight of seeing
 a moonlit evening उदमाक्षीत्—Aorist of मञ्ज् with उद्—
 emerged मन्दाकिनी is the celestial Ganges and hence the word
 अम्बरोदरे (in the sky) महत् goes with मण्डलम् The umbrella
 also was covered with an अम्बर (cloth) परि निशया as if the
 day had been exchanged for a full moon night The umbrella
 was raised up in space But its mellow white light made
 the day look like night lit up by the full moon The full moon
 also is white and round इन्दुदयसन्देहेन दूयमान मानस येषाम् (*adj* of
 मिथुनै) As the umbrella looked like the moon, the चक्रवाक
 thought that the time for separation had come See p 57 for
 चक्रवाक विषदित connect with मिथुनै विषदमानाभ्य (that separat-
 ed or opened) चक्रुन् च्युता मृणालकोटय येषाम् The चक्रवाक opened
 their beaks from grief and let fall from them the ends of fibres
 नासन्नकमलिनी neighbouring lotus lake मण्डलाशङ्कया सङ्कोचित केकाखमूक
 मुखपुट येषाम् The peacock is in its glory before the advent of
 the rains and its feathers begin to drop after the rains The
 white umbrella they took to be an autumnal cloud प्रबुद्ध
 कुमुदवण्डे the beds of कुमुदस awoke (opened) आवद्ध चन्द्रात्
 (चन्द्रदर्शनात्) आनन्दः तेन उद्गम उदलत् (opening) दलपुट तस्य अट्टहास
 तेन विशद यथा स्यात् तथा चित्रायमाण (विस्मयमान) चेत- बस्य चित्रीयते is
 a denominative verb from चित्र according to 'नमोवरिवक्षित्रड क्यच्'
 पा 3 1 19 The principal sentence is चैता राजा दृष्ट्वा सादर ऐक्षिष्ट
 तत् . महच्छत्रम् दण्डस्य अनुसारेण अधिरोहतीति—(eye) that mounted up
 following the track of the handle (of the umbrella) शैश . दीपस्य
 as if it were the babyhood of the white continent A person,
 when a baby, is much fairer than when grown up श्वेतदीप—
 In श्वेतदीप everything was supposed to be white, compare
 'श्वेत दीपनिवासमिव . अनुभवति जने' काद० (p 162) For a description
 of श्वेतदीप see शान्तिपर्व chap 336 'आलोकयन्नुत्तरपश्चिमेन ददर्श चाप्यनुत्त-

मुक्तरूपम् । क्षीरोदधेर्वोत्तरतो हि द्वीप श्वेत स नाम्ना प्रथितो विशाल ॥ 8 'श्वेता
 पुमासो गतसर्वपापा' 10 अशावतार—partial incarnation. When a portion
 of a deity appears in flesh and blood, that is अशावतार, as opposed
 to पूर्णावतार धर्म must be white (pure), its heart will be whiter
 दन्ता मण्डलकमिव तस्य द्युति तेन धवल A face (मुख) is illuminated
 by the lustre of white teeth The commencement (मुखं) of the
 regime of an emperor (चक्रवर्तिन्) is marked by a मण्डल For
 मण्डल (with reference to चक्रवर्ति) see p 42 Further the um-
 brella was white and round and resembled ivory (दन्त) in its
 whiteness, or perhaps its ribs were made of ivory मौक्तिक
 दिव —परिकरेण or परिकरवद् वा सितम् The idea is —The umbrella
 was white, being surrounded by a band of bunches of pearls It
 resembled the parting line of the hair of the damsel (Heaven)
 In the सीमन्त of a woman there may be a pearl ornament The
 heaven has the ring (चक्र) of the Milky Way which is white
 and is like a सीमन्त and the stars therein resemble pearls
 बहलज्योत्स्नया शुक्ल उदर यस्य The fully expanded umbrella was like
 the halo of the moon and its centre was like the orb of the
 moon शौक्ल्येन अपहसिता शङ्कषी यस्य येन वा The umbrella was
 whiter than a conch It was also whiter than the head front
 (शङ्क) of देरावत देरावत is white, compare 'देरावतदेहच्छविमिव (महा-
 श्वेताम्)' काद० p 129 An elephant's ear is always flapping
 and hence the umbrella is compared to the motionless ear of
 दे० आवर्त whirlpool त्रिविक्रमस्य = विष्णो The Ganges is said to
 have sprung from the foot of Vishnu Compare 'वामपादाम्बुजाङ्गुष्ठे
 नखलोतो विनर्गता । विष्णोर्विमर्ति या भक्त्या शिरसाहर्निश ध्रुव ॥' विष्णुपु० II
 8 110 See also मार्कण्डेय 56 प्रचेतस = वरुणस्य मानस वेशम् which
 (umbrella) was surrounded by rows of chowries made of lotus
 fibres from the मानस lake. The white fibres resemble the bright
 rays of the crest jewel of वरुण स्फिट closely stuck उपरि लक्ष्मणा
 शिखरम्—on the top of the umbrella there was the emblem
 (लक्ष्मन् n) of a हस्त with wings spread out वितते पत्रे (पक्षौ) यस्य
 चक्र निश्चलेनेव—the figure of the हस्त on the umbrella was natu-
 rally motionless The poet fancies that it was a living हस्त motion-
 less because it was intent upon listening to the jingle of the
 anklets of the Glory of an emperor For हस्त listening to anklets,
 see p 95 स्पर्शवता = मुखस्पर्शेन or मृदुस्पर्शेन प्रभाव .शृणालेन नीतेन
 दण्डताम्—its handle was made of a lotus stalk from the मन्दाकिनी,
 which (stalk) was made stiff by the power (of वरुण) मुकुलिता
 (contracted) कणा यस्य वासुकि the lord of serpents is pale and

long and resembles the long lotus stalk प्रथिमन् *m* breadth समुच्छाय height स्तवक स्तम्भस्य it was like a bunch of flowers on the trunk (tree) of Brahmâ : e it was the pick, the cream of the world नामि०—As the spokes start from the round nave (नामि) of a wheel, so from it radiated light कीर्ति is white

P 61 l 22—P 62 l 18 दृष्टे च छायां कार्मा = 'स कार्म कर्म शीलो यः' इत्यमर 'कार्मास्ताच्छील्ये' पा 6 4 172 परार्थ्यरत्नाना अशुभि शोणीकृता. दिग्भागा वै (*adj* of अलङ्कारान्) Remove the comma after दिग्भागां For भगदत्त, see above p 187 and text p 63 बरायत come, handed down आहतलक्षणां = प्रसिद्धान्, 'गुणे प्रतीते तु कृतलक्षणाहतलक्षणां' इत्यमर (आहतानि उद्धोषितानि लक्षणानि यस्य) प्रभा त्कर्षां the best of crest jewels that covered (everything) with their sheen अनेक क्षौमाणि—silken cloth rolled up in charming variously coloured cane boxes and bright like the rays of the autumn moon and that were capable of purifying a person उल्लिखित carved out For गर्वक, see p 77 निचोलकै (cases) रक्षिता रुक् (कान्ति-) येषाम् ०भङ्गेन भङ्गुराणां wavy with charming figures in gold अतिबन्धुर परिवेश (fringe, hem) येषाम् कार्दरङ्गचर्मणाम् of कार्दरङ्ग shields कार्दरङ्ग seems to be the name of a country जातीपट्टिका loin cloths 'जातीपट्टिका श्रेष्ठानि जघनग्रन्थनानि' com. चित्रपट cloth with paintings or figures समूह is a kind of deer उपधानम् pillow 'समूहश्चेति हरिणा अमी अजिनयोत्तम.' इत्यमर प्रियङ्गुप्रसववत् पिङ्गला त्वक् येषाम् प्रियङ्गु millet प्रसव fruit अगुरुत्वक्लेन कल्पित सञ्चय येषाम् the leaves of which were made of अगुरु bark परिणत (अत एव) पाटल पटोल तस्यैव त्विद् (कान्ति) येषाम् पटोल is called in Marathi पडवल द्रव्य हरिन्ति as green as a young pigeon Some of the betelnuts were green and some red क्षीरक्षारीणि from which milky juice was oozing (being recently cut from the trees) ०कपोलवत् कपिलानि कापोतिकापलाशानि तेषां कोश्या क्वचित् अङ्ग बासां that were covered with cases of the leaves of the कापोतिका plant as tawny as the cheeks &c स्ववीयसी *f* comparative of स्थूल. वैणवीनाडी (object of प्रकाशयाचक्रु) tubes of bamboo पट्ट पित्तान् (connect with राशीन्) placed in bags made of woven silk For प्रसेवक, see p 180 मित्रा . गुरुण of black aloe (कुष्माण्डगुरु *n*) as dark as pounded collyrium This and the following genitives are to be connected with राशीन् गोशीर्षम् is a kind of very fragrant sandal. 'तैलपर्णिकगोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमर. ('तैलपर्ण-गोशीर्षौ गिरी आकरो अस्य' क्षीर०) कस्तू काना of bags of musk कक़ोल a fragrant berry (Marathi कक़ोल). जातीफल nutmeg. अतिमधुर मधुरसः

तस्य आमोदेन निर्हारिणी redolent of the perfume of very sweet wine
 The com takes the word to be मधुरसा 'मृद्रीका गोस्तनी द्राक्षा स्वाद्री
 मधुरसेति च' इत्यमर उल्लककलशी pitchers of उल्लक 'उल्लक सुगन्धिफलविशेषे
 षरस । आसवभेद इत्यन्ये' com अवलम्बमानानि तूलिका (brushes) अलावु
 कानि च येभ्य —अलावुकम् vessel made of a gourd (to hold paints)
 आ टान् boxes of boards for drawing pictures कनकशङ्खलया निय-
 मिता ग्रीवा येषां or वासाम् For किंनर, see above p 187 C and T suggest
 that some species of ape may be meant here वनमानुषी 'ourang-
 outang' C and T जीवजीवक is a bird, the चकोर according to अमरकोश
 Compare 'पाणितलसवधित मे जीवजीवमिथुन क्रीडापर्वते यथा न विपद्यते तथा कर्त-
 व्यम्' काद० p 316 परिमलेन आमोदिता ककुम्भ (दिश) वैः गेह .
 चमरी chamari deer accustomed to move about the house
 चामीकर गतान् placed in cages of cane painted with gold बहुसु-
 भाषितै जल्पाका जिह्वा येषाम् जल्पाक garrulous 'स्याजल्पाकस्तु वाचालः'
 इत्यमर 'जल्पमिक्षुकुट्टुलुण्टवृड षाकन्' पा 3 2 155 प्रवाल —लम्—coral
 जल कुण्डलानि rings of the long tusks of hippopotamus,
 bristling (दन्तुर) with rows of large (उदग्र) pearls from their
 headfronts It was believed that pearls were found in
 the temples of elephants 'द्विपभुजगशुक्तिशङ्खाभ्रवेणुतिमिसकरप्रसृजानि ।
 मुक्ताफलानि तेषां बहु साधु च शुक्तिर्भवति ॥' बृह० 81, 1 Compare 'शशिके-
 सरिविदार्यमाणतम करिकुम्भसम्भवेन मुक्ताफलक्षोदेनेव धवलतामुपनीयमान्' काद०
 p 160 of P सकल धाम्ना that is the abode of all precious things
 (applies both to महागर्भव and कुमार) परमे ईश्वर which is fit to be
 held on the head of a परमेश्वर (emperor), which is to be held
 on the head by परमेश्वर (शिव) शिव placed the moon on his head
 to lessen the fever of his body due to हालाहल कुमुदबान्धवस्य =
 चन्द्रस्य न विसयाय does not cause wonder : e does not make me
 wonder बाल कृतय favours (bestowed on others) are the
 first lessons of the great मङ्गलाकाङ्क्षी desiring an auspicious
 (conclusion to his expedition) प्राञ्जल with his face to the
 east आमोदगस्य—the umbrella was so called

P 62 l 19—P 63 l 9 अथ विशत वनानाम् अस्य =
 हर्षस्य छायाया जन्म यस्य (adj of जडिम्बा) जडिम्बा बिम्बम् by the
 coolness it seemed as if the disc of the moon had become his
 crest jewel : e under the shade of the umbrella he felt as
 much coolness as he would have if the moon had been placed
 on his crest Explain the following similarly Everyone of
 his limbs and his whole body felt the coolness अम्बुविन्दून्
 मुञ्चन्तीति मुञ्च (adj of मणय) It should be noted that all the
 objects mentioned are white and cool. चन्द्रकान्त—moonstone,

that was believed to ooze when the rays of the moon fell upon it कर्पू युगले his eyes felt the coolness of camphor applied to them गलन्त तुहिनकणा तेषा निकरेण कृत नीहार (frost, dew) येषाम् हरि मुरसि—हरिचन्दनम् is a kind of yellowish sandal अन्त दङ्गानि a concealed melting slab of ice as if smeared his limbs अजयं सङ्गतम् undying or everlasting friendship 'अजयं सङ्गतम्' पा 3 1 105 (नम्युर्वात् जीयते कर्तरि यत् सङ्गत चेद्विशेष्यम् । सि कौ) प्रति-कौशलिका a present in return (from कुशल) हसवेगाय—connect with प्राहिणोत् धवलकर्पटेन प्रावृत धौत (bright, polished) नालिकेर (cocoanut shell used as a box) तस्मिन् परिगृहीतम् contained विलिप्त-शेष चन्दनम् (object of प्राहिणोत्) sandal paste that remained after he (हर्ष) had anointed himself This was deemed a mark of great favour and friendship अङ्गस्युष्टे—touched by his own person शरदि तारका तेषा इव आकार यासा ता ँकारा- तारा (pure and bright) मुक्ता तै स्तदकित पद यस्य The stars shine very brightly in the clear autumnal sky कटियुग्मम् belt कटक तरत्—the setting of the sun is represented as due to his desire to wash his body rendered dusky by dust 'मलीमत्सं तु मलिनम्' इत्यमर वारुणी दिशम्—वरुण presides over the West अयासीत्—the subject is अशुमाली कमलः close their petals at sunset प्रमुखे एव at the very beginning (of his expedition) The closing petals of the lotuses are represented as the folded hands of the earth The earth as if submitted to him at the very start of his march नृपा मय इव (the glow of twilight) was as if made up of the अनुराग (love, redness) for the king The idea is—the twilight made the whole world aglow, the poet fancies it was rather the अनुराग of the world that spread over it निखिल बन्धु which is a kinsman (i e closely connected) with the folding of the hands of the people People perform सन्ध्यावन्दन in the evening, people also fold their hands before a king ँशङ्किनी afraid of प्रचित्ति तिमिरस्य निवह (समूह) यस्याम् निर्वाण (extinguished) अन्यनृपप्रतापानलकलाप यस्याम् When we quench fire, black charcoal is left अवचकर perfect 3rd plu of कृ with अव to spread मेदिनी ककुम् —clusters of stars resembling expanded Tagara flowers twinkled in the sky and seemed as if they were the bunches of flowers spread in the evening audience-hall of the lord or the earth मार्गो बतस्य the track of देवावत grey with dust shone in the sky देवावत is the vehicle of इन्द्र, the lord of the east The dust is represented to be raised by देवावत that fled from the गन्धर्वा of Harsha रज पाण्डु also means 'pale like

or with the pollen of flowers' The east became lit up with the rays of the moon that was about to rise कुपित- नृप (हर्ष-) व्याघ्र इव तेन आघ्राताम् (smelt, touched) उपसृष्टामिव as if it were possessed by an evil spirit पौरुषतीम् = ऐन्द्रीम् रोहिणीरमण = चन्द्र For रोहिणी being the favourite wife of the moon, see pp 9, 47, 62 The simple idea is that the moon rose up high in the sky रोहिणीरमण also means 'a bull', that leaves a place where he smells the tiger रोहिणी a tawny cow 'अर्जुन्यया रोहिणी स्यादुत्तमा गोबु नैचिकी' इत्यमर C and T see here a reference to the growing power of शशाङ्क the Gauda king मानिनी भेदिन्य the rays of the moon melt the heart of proud women & they become favourable to their husbands with whom they were displeased प्रयाण . भेदिन्य as the news of the march (of Harsha's army) breaks the heart of proud women (because they are afraid of the death of their husbands when they oppose him) नवनृपस्य (हर्षस्य) दण्डयात्रा &c चक्षुः सिनीनाम् the lords of rivers (oceans) became agitated & after the rise of the moon the ocean has a full tide This tidal agitation is fancied to be due to the fear of the expedition of हर्ष बाहिनीना पतय also means 'commanders' तरलिता सत्त्वाना प्राणिना वृत्तय येषु the movements of the animals in which were made unsteady (with oceans) By the tide the aquatic animals were carried here and there तरलिता सत्त्वस्य धैर्यस्य वृत्ति येषाम् whose steadiness of mind was shaken. चिन्ता— anxiety entered the hearts of kings (भूभृत्) Darkness entered the caves of mountains (भूभृत्) & only the caves were dark, the rest was lighted up by the moon विमुक्ता सर्वा आशा दिश यया (adj of सन्तति), विमुक्ता सर्वा आशा (hope) यस्या (adj of चिन्ता) निद्रा बनानाम्—The कुमुद lotuses open in moon light प्रति . निद्रा sleep left the eyes of the rivals of हर्ष

P 63 l 10—P 64 l 12 अस्यां . स्वामिन इति महावराह- सन्पर्केण सम्भृत गर्भे यस्या महावराह refers to the Boar incarnation of विष्णु Compare 'यदाहमुद्धृता नाथ त्वया सुकरमूर्तिना । त्वत्स्पर्शसम्भव पुत्रस्तदाय मय्यजायत ॥' विष्णुपु० 5 29 23 नरक was king of प्रागज्योतिष कृष्ण killed him at the request of Indra He deprived बरुण of his umbrella, took away मणिपर्वत from मन्दर, the ear-rings of अदिति &c 'छत्र यत्सलिलस्त्रावि तज्जहार प्रचेतस- १ विष्णु० 5 29 10 त्रिभुवन भुङ्क्ते इति ० भुक् तस्य भुजयो शौण्ड प्रवीण The construction is यस्य आश्रया विना रविरस्त न अब्राजीत् ० वाकीमि कोपकुटिलै कटाक्षै ईक्षित . The चक्रवाकी is separated from her lord at sunset and so fearing it looks angrily at the sun. मयचकितेन ग्रहणेन परिवर्तित (turned)

रथ यस्य अरुण is the charioteer of the sun बहि यमिव as if it (छत्र) were his heart dwelling outside The छत्र was as dear to वरुण as his own heart Only the छत्र was outside his body अन्वये in the line or family भगदत्त was a contemporary of the Pāṇḍavas and took part in the great war See above p 187 वज्रदत्त was son of भगदत्त and was defeated by the Pāṇḍavas in their अश्वमेध See आश्वमेधिकपर्व chap 76 कैलासस्य इव स्थिरा स्थिति यस्य whose sense of duty was as firm as Kailāsa अग्रजेन कारेण who was born together with pride, as if the latter was the elder of the two The idea is —he and अहङ्कार were twin brothers, but अहङ्कार was the elder of the two & he paid more regard to, subordinated everything to अहङ्कार From his very birth he was proud The reading अजेनेव does not yield a good sense प्रतिग्रहान् (1) presents (with द्विजातीन्), (2) the rear of an army अरातीन् प्रतिग्रहान् अग्राह्यत् he made his enemies take to the rear of their armies & to run from the battlefield 'सैन्यपृष्ठे प्रतिग्रह' इत्यमर यत्र पर हृद्यया in whom रुक्मी (royal glory) attained her greatest sweetness There is a picturesque contradiction in saying that रुक्मी sprung from the salt ocean became sweet Effects generally possess the properties of their causes वाहिनीनाथाना (1) of commanders of armies, (2) of oceans शङ्ख was an emblem of command The great warriors in the महाभारत war had each a शङ्ख which they blew before beginning the fight Both शङ्खs and jewels are found in the sea as well as with commanders स्थैर्यं कस्मै he took the steadiness of the earth, but did not levy tribute from it He was as steady as the earth अवनिभृता=राज्ञा, पर्वताना च गौरव नैष्ठुर्यम्—mountains have गौरव and नैष्ठुर्य both He took the one (& he was majestic) and not the other (& he was not harsh) There is a suggested sense He deprived the kings of their high position C and T take भास्करश्रुति as the name of the king This does not seem to be correct भास्करस्य इव श्रुतिर्यस्य The king's name was कुमार alias भास्करवर्मेन् See above text p 60 l 4 भास्करश्रुति as the name of a king will probably be found nowhere (with the last word श्रुति in the 'feminine gender) The word कुमार suggests another idea भीष्म remained a कुमार (prince) all his life; he never became a king सङ्कल्प resolve स्थेयान् *nom sung m* of the comparative of स्थिर प्रचण्डेन प्रतापञ्चरुनेन जनित दिशा दाह येन जगत्केवरीरेण who is the only (unequalled) warrior in the world मैत्री . श्रुताम् the friendship of kings generally is dependent upon

some purpose : *ε* it is never disinterested य देवस् which when mentioned would make your Majesty a friend (of the king मत्स्करवर्मा) सञ्चिचीवत desiring to collect He now mentions several purposes which induce kings to form friendships and dismisses them all by saying that Harsha is in need of none of them First he takes up wealth बहिरङ्ग external : *ε* not of the essence बाह्य .काश As he relies solely upon his arm, the desire of even his other limbs to help him has no scope : *ε* even his other limbs cannot offer him any help, what can a stranger do ? चतु सागराणा ग्राम. ममूह. तस्य ग्रहणे वसरस्य (greedy) उपन्नास. proposal. The word ग्राम suggests that even the four oceans are but a small village to हृषी अभि मनमपि अकिञ्चित्करम् even the allurements of the gift of a beautiful maiden is of no value लक्ष्मीमुखारविन्ददर्शनेन दुर्ललिता (fondled) दृष्टि यस्य No maiden can be more alluring than लक्ष्मी अवष्ट पदार्थेऽस्मिन् this being an object that is attainable by means which are all incapable of attaining it प्रार्थनामात्रकमेव—connect with शृणोतु अनुरुध्यमान being favourably disposed देवेन—connect with अजयं सङ्गतमिच्छति एक द्विवा like that of Kubera with the enemy of Cupid He cast a glance at उम्मा and lost his left eye and the right became yellow See रामायण VII. 13 22-24 एक पिङ्ग (नेत्र) यस्य The author instances five memorable friendships For दशरथ and Indra, see p 123 पुष्कराक्ष = पुण्डरीकाक्ष (कृष्ण) वैकर्तन —son of विकर्तन (the sun) : *ε* कर्ण कर्ण was made king of अङ्ग by दुर्योधन 'अस्य राज्यप्रदानस्य सद्दृश किं ददानि ते ! . अत्यन्त सख्यमिच्छामीत्याह तत् स दुर्योधन ॥' आदिपर्व 136 39-40 मलयानिल and माधव (वसन्त) are both excitants of love मैत्रीयति—feels friendship अवगच्छति इति (and if your Majesty's) heart understands that friends discharge a slavery under another name The idea is that friendship entails so many obligations that one has to work day and night for the other तत् स्यते then why sit (silent) ? अनुभवतु—the object is गाढोपगूढानि (close embraces) विष्णो .रिखि as the mountain Mandara had the close embrace of विष्णु मन्दर was the churning handle and विष्णु churned the ocean and the mountain rubbed against his body विकट मणीना विघट्टनेन (striking against) कणितानि (jingling) कटकमणिशिखिलाशकलानि येषु केयूरक is an ornament of the arm and कटक is a bracelet In a close embrace these two ornaments will strike against each other कटक—कम् also means 'the slope of a hill' 'कटकोऽस्त्री नितम्बोद्रे' इत्यमर The केयूरक of विष्णु clashed against the slopes of मन्दर in churning कामरूप is

the same as प्राग्ज्योतिष अस्मिन् goes with शशिनि आ तृप्ते. till she (श्री) is satisfied अन, क्षेरिणि that pours forth a constant spring of nectar in the form of spotless beauty and grandeur लालयतु let her please or indulge The simple idea is —let the king of प्राग्ज्योतिष see your Majesty's face But the words चिरात्, शशिनि and श्री suggest another sense लक्ष्मी sprang from the ocean as the moon did and therefore लक्ष्मी is the sister of the moon Let the sister separated from her brother see him after a long time नाभि प्रणयम् If your Majesty does not welcome his love or if your Majesty does not approve of his request

P 64 ll 13-24 विरत त्कण्ठा इति पूर्वोपलब्धे which he had heard of (by hearsay) आरोपित बहुमान यस्मिन् in whom great regard (for कुमार) had been produced व्यतिकरेण by the incident of &c महान् अभिजन (family) यस्य प्राग्रहर foremost (प्रकृष्ट अग्र हरति) परोक्षमुहृदि who is a friend without seeing me शिशिरायन्ते become cool कमलाकरे on a bed of lotuses तिग्म तीक्ष्ण तेज यस्य = रवे The idea is that the कमल do not feel that the rays of the sun are hot सु सख्यस्य being bought by his numerous qualities, who am I to (form) friendship? The idea is — his qualities have already made me his It is not in my hands to form a friendship which did not exist before सज्जन दिश the ten quarters are the unhired slaves of the sweetness of the good The good make the world theirs by their sweetness एकान्तावदात् उत्तान स्वभाव तेन सम्भृत सादृश्य येन The कुमुद is extremely white, so is the moon The कुमुद is उत्तान (has its petals turned up towards the moon), the moon also is उत्तान (open, straightforward) Thus the two resemble each other and form friendship without anybody's intercession Compare 'ममानशीलव्यसनेषु सख्यम्' समालम्बित शरासन येन अब हृदयस्य the heart feels great regard for the proud lion, though a beast

P 64 l 25—P 66 l 16 हसवेगस्तु निर्जगाम. किमप देवेन 'What else will now give pain (to both of you)? Your Majesty has spoken noble words' He says that nothing else but the eagerness to see one another will hereafter pain the two kings अहङ्कार धन यस्य वैष्णवो वंश —the family of मात्सरवर्मा descended from नरक, the son of the earth and महाबराह पुरुषस्य हं—the principal sentence is पुरुषस्य हि सेवां प्रति अभिमुखीक्रियमाणस्य राजकुल संश्लेषे कृतचित्तस्य (p 64 l 33) किं प्रायश्चित्तम् कीदृश जीवितम् &c (p 66 ll. 1-3) सेवा. क्रियमाणस्य who is induced to (enter) service by

his extremely wretched state, like a bad old mother अतिवृद्धा very old, very much aggravated 'निरयो दुर्गति स्त्रियाम्' अम० वा— It will be noticed that in each clause up to अनुवर्त्यमानस्य there is वा These are put forward as the various reasons which led a man to accept the service of a king कुड् प्रेयमाणस्य who is urged (towards service) by greed like a discontented wife A discontented wife always urges her husband to earn more तृष्णा also can never be gratified to the full All genitives in this long passage are to be connected with पुरुषस्य असत्सङ्कल्पै by evil thoughts यौव विमि (apply both to bad children and ०सङ्कल्प) that are born of youth and that desire many things जरात्कु पश्यत who sees (१ e expects) a great position like an old maid (a daughter rather advanced in age for marriage) पर योग्याम् that is commensurate with the solicitations he addresses to others (with अवस्थाम्), that is fit to be sought by others (with ०त्कुमारीम्) परेषा मार्गेण (याचन) तस्य योग्याम्, परै मार्गेण तस्य &c स्वगृहे योगम् who is compelled to make efforts by all badly placed planets in their houses like bad kinsmen स्वगृहे—in his own house, in their 'houses' or 'mansions' (with ग्रहे) The planets are believed to be very powerful when they are in 'mansions' (स्वगृह) e g सिंह is the स्वगृह of रवि, कर्क of the Moon, मेष and वृश्चिक of Mars and so on दु स्थितै in distressed circumstances, in evil aspects with other planets 'आभिमुख्येन उद्यम अभियोग' क्षीर० पुरातनै of long standing, done in former lives (with कर्मभि) अतिदुरत्यजै—old servants cannot be easily got rid of, the fruits of evil deeds done in past lives cannot be avoided मलिनै dirty (servants), sinful It is the sinful deeds in past lives that follow a man and make him take service सकल कर्म goes with both कारीषाक्षिम् and राजकुलम् कारीषस्य अग्नि fire of dried cowdung Its heat is more intense than that of fire fed with wood करीष शुष्कगोमय तस्य समूह कारीषम् कृत कुलम् who has made up his mind to enter the palace (१ e the service of a king) दुष्कृतिन one who is guilty of some deadly sin He may be condemned to be burnt alive उपहता सक शक्ति यस्य मिथ्यैव लाषस्य who has vain hopes of seizing the whole gamut of the sensual pleasures his heart desires The servant vainly thinks that he would by entering service enjoy all विषय, the old voluptuary also thinks the same प्रथममेव शुष्यतो रुद्धस्य first of all (before a man actually gets into royal service) he is obstructed by the doorkeepers and has to

with away at the portal for days The वन्दनमाला also is tied to the portals and becomes dried by time For वन्दनमाला see p 178 करि पुटस्य—see (text p 49 l 17) for पुट प्रति मानस्य—he is driven out by doorkeepers who beat him with their hands The leather figure also is beaten by the कू (trunk of elephants) encased in a covering 'प्रतिहारेण वेष्टनेन मण्डल यस्य करस्य तल्लहारैश्च' com अघो भवत who bends down his face (१ e bows low) through greed of money निधि रोहस्य—it was believed that a tree with treasure beneath it had boughs bending in a peculiar way See above text p 4 'निधिस्तद्विकारेण' अमार्गण्य्यापि (1) though he is not a suppliant, (2) though not an arrow अति-विप्रकृष्टे आदौ विवृत्त पश्चात् विसर्जित he is made to turn back by very mean (servants at the court) and then dismissed दूर उद्वेग व्रजत he becomes extremely dejected An arrow also is अति व्रजत It is drawn (विवृत्त) very far (up to the ear) and then discharged दूर उद्वेग व्रजत (an arrow) reaches a long distance very swiftly (उत्कृष्ट वेग यथा स्यात्तथा) विवृत्त also will yield a good meaning He is first thoroughly examined by low people The arrow (१ e the bow) is opened very wide अकण्टक माणस्य he dogs the feet of persons about the court, who draw him and throw him out quickly, though he is not a thorn कण्टक has also a technical meaning 'a troublesome person'. The अर्थशास्त्र has a section on कण्टकशोधन क्षेपीय used as an *adv* (comparative of क्षिप्र) A thorn also pierces the sole of one's feet, is taken out and thrown away अ. केतो (1) though he is not Cupid, though he is innocent of love affairs (being engrossed in thoughts of service) अकालोपसर्पणेन कुपित ईश्वर (राजा, शिवश्च) तस्य दृष्ट्या दग्धस्य मदन tried to influence शिव when the latter was engaged in meditation and was burnt, see p 38 The candidate for service approaches the king at an improper moment and angers him प्रलय त (1) who is destroyed (with Cupid), (2) who disappears (with पुरुषस्य) अभिन्न मुखराग यस्य (applies both to कृपि and पुरुष)—The redness of the ape's face remains as before The servant shows no sign on his face though soundly rated ब्रह्मघ्न — the murderer of a ब्राह्मण ब्रह्महत्या was a महापातक, see p 84 प्रतिदिवसवन्दनेन उद्धृष्ट शिर कपाल यस्य येन वा—the aspirant after service has to bow down every day and his head is thereby rubbed off One that murders a ब्राह्मण has to bow by way of प्रायश्चित्त before a skull Remove the comma after कपालस्य स्पर्श वैहत the servant is devoid of the pleasures of

senses and has to carry out degrading duties स्पर्श means 'pleasant feelings, pleasure' The slayer of a Brāhmana had to avoid society and had to live by unworthy means Note 'शिर कपाली ध्वजवान् भिक्षाशी कर्म वेदयन् । ब्रह्महा द्वादशाब्दानि मितशुक् शुद्धिमाप्नुयात् ॥' याज्ञ० III 243 ('तच्च कपालं स्वव्यापादितब्राह्मणशिरसम्बन्धिं ग्राह्यम् । तदलाभे अन्यस्य ब्राह्मणस्यैव ग्राह्यम्' मिताक्षरा) See मनु 11 78, which prescribes for him a forest dwelling अर्वाकुशिरस —with head downwards (i e bent) The servant has day and night to bow to his master त्रिशङ्कु —He was a king of the solar race and father of हरिश्चन्द्र He wished to go to heaven with his mortal body by performing a यज्ञ His family priest वसिष्ठ declared it impossible He went to the sons of वसिष्ठ who rejected his proposal त्रिशङ्कु told them that he would go to another preceptor, whereupon they cursed him to be a चण्डाल विश्वामित्र, whose family त्रिशङ्कु had saved from starvation in a famine, took pity on him and raised त्रिशङ्कु towards heaven, when Indra refused to admit him and made him fall down headlong Thereupon विश्वामित्र called upon him to stay where he was and began to create new worlds, नक्षत्रस्य &c The gods intervened and made his creations as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation, but with head downwards See रामायण I 57-60 Compare 'सुरलोकमारोहतस्त्रिशङ्कोरिव कुपितशतमुखदुकारनिपतिता राजलक्ष्मी' काद० p 8 सुखवाह्यम् easily driven (with बाजिन), who is bereft of happiness (with पुरुषस्य) In the latter case बाह्य is equal to बाह्य, compare वशबाह्याम् (text p 39 l 12, notes p 125) अनशनशायिन —One who has resolved upon dying by starvation हृदये स्थापिता जीवनस्य (of livelihood) आशा येन the man has hopes in his heart of making a livelihood by service हृदये स्थापित जीवनाश येन निज स्वस्य—being engrossed in his duties, the servant has no time to bestow on his wife The application of निज स्वस्य to a dog cannot be explained for the sake of decency जघन्ये अधमे कर्मणि लघ्नं सक्तम् जघन्य (जघने भव) कर्म सुरत तस्मिन् लघ्नम् अनु पिण्डस्य—the servant has to take his food in some dirty place अन्नपिण्ड is offered to the dead (प्रेत) in places (viz river &c) where the deceased was never accustomed to take food बलिभुज = काकस्य जिह्वाया. लौल्येन उपयुक्त पुरुषवर्च येन who wasted his manly spirit for satisfying his fastidious tongue जिह्वालौल्येन उपयुक्त (युक्त) पुरुषस्य वर्च (excrement) येन (with crow) 'तेजःपुरीषयोर्वर्च' अम वृथा जीवति who lives a life applied to no purpose (applies to both) The crow is supposed to live long 'काकोऽपि जीवति चिरं च बलिं च भुङ्क्ते' वृथा विहित

आयु यस्य The com. separates 'विन्ध्य पक्षिन्ध्य हितमायु यस्य' who has a life useful to birds (with crow) दग्ध कृतान् rendered rugged by the ashes of persons burnt (with इम०), rendered harsh by their accursed prosperity (with अवलम्बान्) दग्धाना मूला, दग्धा चासौ भूति तथा पिशाचः were supposed to resort to the trees of the cemetery विपरीतजिह्वा जनिता मायुर्यं येषाम् (1) who talk sweet words by a false tongue (with kings), who talk sweetly with a tongue that is turned backwards (with parrots) ओष्ठमात्रे (ओष्ठे एव) प्रकटित राग (प्रीति, रक्तत्व च) येषाम् The hearts of the kings know no affection, it is only their words that are full of affection The beak of the parrot is red राजान शुका इव राजशुका—a variety of parrots मुग्ध मानस्य who is fooled and allured नरेन्द्र विद्वस्य that takes possession of a person by the power of a wizard (with वेताल), who is overcome by the power of his king (with servant) For नरेन्द्र in the sense of wizard, see p 33 न किं त there is nothing that he will not do (with both) वेताल and servant चित्रधनुष इव like a painted bow अलीक गुणाध्यारोपण एव एका क्रिया तस्या नित्यनम्रस्य—the painted bow is always bent and has a false (i.e. unreal, painted) string placed upon it The servant is also humble and solely engaged in ascribing false virtues to his master निर्वाण (extinguished) तेज यस्य (with धनुष and पुरुषस्य) The pictured bow has not the force of the real one समार्जन्त्या (broom-stick) समुपाजित रज (dust) येन—the servant has to scour the dust off the floor by a broom-stick, dust is accumulated by a broom stick and thrown on अवकरकूट अवकरकूटः heap of sweepings- 'समार्जनी शोधनी स्यात् सङ्करोऽवकरस्तथा । क्षिप्ते' अम०. निर्माल्यम् flowers used and cast off These may be thrown on the heap of sweepings, the servant is often given what his master has worn Besides the word may suggest that he wears no माल्य (flowers, which produce beauty and are a sign of happiness) C and T suggest that निर्माल्य may mean purity We fail to see how, and even if it does, it cannot be made to fit in here कटुकै मानस्य—the servant is worried by the sharp words of his master; or कटुक has the same sense as on p 54 l 14 (text) A man suffering from कफ is treated with कटुक (bitters) See अष्टाङ्गहृदय I 13 10 'क्षेप्मणो विधिना युक्त तीक्ष्ण वमनरेचनम् । अत्र रूक्षाल्पतीक्ष्णोष्ण कटुतिक्तकषायकम् ॥' कटुक also means 'Ginger, long and black pepper' सौगतस्य—बौद्धस्य सुगत is a name of बुद्ध and सौगत means a follower of बुद्ध अर्थशून्या (धनविरहिता, बाह्यवस्तुशून्या) विज्ञप्ति (प्राध्वना, विज्ञान च)

तया जनित वैराग्य यस्य The servant becomes despondent because his requests are not followed by the bestowal of wealth and wants to be a भिक्षु It is the doctrine of one of the Buddhist schools, called विज्ञानवादिन्, that there is no positively existing entity in the world All that exists is a train of momentary cognitions Compare 'बौद्धबुद्धिमिव निरालम्बनान्' काद० p 131, 'न जिनस्येवार्थवादशून्यानि दर्शनानि' हर्षचरित 2nd उच्छ्वास. निशा माणस्य—the servant is hurried off on various errands even at night बलि is offered to the Mâtris at the advent of night, compare मृच्छकटिक I 'मातृभ्यो बलिमुपहर' For the मातृs, see p 26 कुशयनेन जनिता दुःखवृत्ति यस्य—the servant's worry is aggravated by having to lie down on bad beds or on the bare ground कु=वृक्षी A person in mourning has very slight bedding See above p 116 तुल्ययन्त्रम् seems to mean 'the water-wheel' पश्चात्कृत गौरव येन who leaves aside all ideas of self respect (with servant) पश्चात्कृत गौरव (weight) यस्य The wheel is turned by a man with his hands In front of him are the empty pots, those that are filled are farther away from him The servant has to bow, the wheel goes down to bring up water अतिदुष्पण very wretched शिरसा स्पृश्यत—the idea is—the servant is not content with bowing his head at the feet of his superiors, with his words also he worships them (sings panegyrics of them) The words suggest another sense A very miserly person may not be satisfied even with the head of his debtor दैन्येन सङ्कोचित (contracted, mean) हृदय तेन हत अवकाश यस्या आहोपुरुषिका—'आहोपुरुषिका दर्पाद्या स्यात्सम्भावनात्मनि' अम० ('अहो पुरुषोऽहमित्यस्य भाव आहो०' क्षीर०)—confident self-respect He is bereft of self-respect because in his heart contracted through meanness there is no room for it उन्नति elevation (of thought or mind) धनं जयत thinking of amassing riches, he secures trouble स्व वर्धयत thinking that he is making himself prosper, he merely increases his humiliation स्व means 'wealth' also सत्यपि रन्वयत who folds his hands in greed though there are forests scented with the perfume of various flowers The idea is that the servant at a court should rather take to a life in the forest There is a striking effect produced by taking वन in the sense of water, 'though there is water, yet he folds his hands in thirst' The com suggests another idea तुष्णा stands for मृगतृष्णा, 'the servant is after a mirage, though there is water fragrant with flowers' कृत आग (अपराध) येन.

दर्शं जन्मन—the painted flower is charming to behold, but useless, so is the court attendant For वैधेय see p 122 अपशब्द (अपगतशब्द मूक) मुख यस्य, अपशब्दा मुखे यस्य The fool has in his mouth ungrammatical (or, vulgar) words The courtier, though he knows, cannot speak out his mind and so is silent There is a contradiction in विदुष and वैधेयस्य (if he is a पण्डित, he cannot be a fool) श्रित्रिन् a leper, a person suffering from white leprosy सङ्कोचित करयुगल यस्य समाना तुल्याना समुत्कर्षेषु सम . पच्यमानस्य when his equals are raised to a higher position (than his own), he is boiled without fire He suffers the same torments as boiling would inflict नीच . म्रियमाणस्य when his inferiors are brought up to his level, he is dying without actually perishing दुःखा ईते on account of the wind of pain, he has no rest (he gets no happiness in service) The wind allows no rest (tranquility निर्द्वैति) to a lamp ज्वलतो भक्तस्य he is worried in attending court, he is devoted and yet not endowed (by his master with gifts) There is a suggestion of boiled rice (भक्त) also in which case अभक्त means 'without boiled rice' निरुष्मण ०—he has no heat (pride) and yet he causes heat (pain) to his relatives (who feel for his low position) वि कस्य though he is disrespected, yet he has no alternative (and remains where he is) There is another sense 'though a विमान (aerial car or chariot), yet he has no motion' च्युत गौरव (respect, weight) यस्य What has weight goes down Though he is given no respect, yet he bends (in homage) निःसत्त्व spiritless, that has no being with him महा कुर्वत he sells human flesh i e his own body (to his master) For महामांस, see p 72 Without an animal, no मांस can be had and sold नि वृत्ते though free from intoxication, yet not master of himself मद also means 'pride' The court servant is under the control of another One intoxicated totters व्यानेन वशीकृत आत्मा यस्य येन वा The courtier's mind is absorbed in contemplating (ध्यान) how to acquire wealth ध्यान is one of the eight *Angas* of योग 'यमनियमामनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि (योगस्य)' योगसूत्र II 29 A *Yogin* controls his mind (आत्मा) 'योगश्चित्तवृत्तिविरोध' योगसूत्र I 2 अयोगिन् also means 'one that has no luck or armour' योग = दैवयोग 'योग' सनहनोपायध्यानसङ्गतियुक्तिषु' अम० दग्ध मुण्ड यस्य — the servant's head is burnt by the heat of the sun, when going on errands दग्धमुण्ड was the name of a sect of ascetics according to the com शय्याया उत्थाय न्यायम्—gerund in अम् (णमुञ्च)

from स्वा with उद् This gerunu here conveys the idea of haste
 'अपादाने परीप्सायाम्' पा 3 4 52 (परीप्सा त्वरा। शब्दोत्थाय भावति ॥ सि कौ)
 The courtier is in a hurry to bow to his master, the moment
 he leaves his bed The ascetic also performs obeisance The
 courtier degrades his family (गोत्रं) The विदूषक (the buffoon
 of the Indian stage) remains in the family of the hero, makes
 grimaces and makes his master laugh The courtier dances
 (attendance) on his master The servant is a blot on the fair
 name of his family (कुलं) वन दहत bamboos also are burnt by
 अङ्गार (live coal) नृपशो नमयत a beast such as a bull bends its
 neck when grass is seen by it The courtier bows even when a
 trifle is given by his master The courtier is a mere mass of flesh
 (with no spirit or brains) who is born solely for the purpose
 of filling his belly मास also fills one's belly when eaten गर्भरो
 गस्य मातु—he is a diseased growth in the womb of his mother
 There are certain diseases of the womb (e g mole) character-
 ized by fleshy growths or knots अपु भृतस्य who becomes a servant
 because he committed sinful deeds (in past lives) प्रतिपत्तये क्रिया
 what action should bring exaltation (or honour) to him? क
 शान्ति whither shall he go to secure rest क मान what man-
 ly pride can he entertain? किं श्रद्धा what sort of pleasures
 can he have? What means his belief that he will enjoy (life)?
 प्रबल यति if once a man's feet stick in deep mud, the more he
 struggles to extricate himself, the deeper does he go अम
 तस्या may that advancement (of the courtier) come to an end
 For अमवनि see above p 182 तस्या यस्य here do I fold my hands
 to such grandeur (i e I bid farewell to it) परिच्छद para-
 phernalia, pomp यदर्थं व्यक्ति for the sake of which the head
 must prostrate itself on the earth He says that if for secur-
 ing wealth, rank and pomp, one has to bow his head, then it
 is not worth the trouble Put a vertical line after गमिष्यति
 मुख कलम—the construction is (यदि) मुख रत झीव सेवकोऽपि
 मर्त्यमध्ये (गण्यते) (तदा) राजिलोऽपि वा भोगी पुलकोऽपि वा कलम (भवेत्) The
 reading of B 'अज्ञापा' gives a good sense तपस्वी ascetic, wret-
 ched तपस्वी was capable of cursing or bestowing a boon झीव
 coward, mean, impotent मुखप्रिय रत यस्य—whose affection is
 pleasing only in his mouth i e who expresses only lip loyalty
 (and his heart feels no affection for his master) With झीव
 (impotent) the meaning cannot be explained in English
 मुखे प्रिय रत (सरत) यस्य. See मुञ्चत शरीरस्नान chap 2 38 'पित्रोरलल्प-

बीजत्वादासेष्य पुरुषो भवेत् । स शुक्रं प्राश्य लभते ध्वजोच्छ्रायमसशयम् ॥'. पूतं
 मय springing from (or consisting of) rotten flesh पूति Putrid,
 foul smelling Worms are found in rotten flesh The courtier is
 a despicable creature (कृमि) emitting foul smell from his body
 (because he has no time to bathe) अगण्यमान —of no account,
 of vast dimensions (अगण्य मान यस्य) नरक an insignificant man,
 a hell कुत्सित नर नरक, कुत्सार्थे कन् 'कुत्सिते' पा 5 3 74 पादरजसा
 धूमर उत्तमाङ्ग यस्य A courtier's head is rendered dusty by bow-
 ing at the feet of his master A foot-stool has its top dusty
 because the feet rest upon it पुस्कोकिल a male cuckoo, a man
 like a cuckoo (पुमान् कोकिल इव) काकु f is the change of voice
 due to different feelings such a joy, sorrow &c 'काकु स्त्रियां
 विकारो य शोकभीत्यादिभिर्ध्वने' अम० The courtier can change his
 voice to suit the occasion The cuckoo cries sweetly express-
 ing its feeling of joy (in spring) C and T read स्थलकूर्म
 which is preferable क्रोडकषणेषु in rubbing the chest 'न ना क्रोड
 भुजान्तरम्' अम० The courtier has to toil hard, the tortoise has
 its chest rubbed against the earth when moving नीच करणेषु
 in mean flattery, 'अस्त्री चाटु चटु श्लाघा प्रेम्णा मिथ्या विकल्पनम्' क्षीर०.
 मूर्च्छना—a duly regulated rise and fall of sounds due to the
 letting out of the air in a particular way, modulation of voice
 'क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् । सा मूर्च्छेल्युच्यते' सङ्गीतरत्नाकर I
 4 9 मूर्च्छना also means 'fainting or delusion' करण शेषु in the
 trouble of tying the limbs of the body The servant has his
 various limbs tied to work of various kinds करण also means
 'a posture of the body, a kind of dance' 'करणं हेतुकर्मणो । वणिजादौ
 हस्तलेपे नृत्यगीतप्रभेदयोः । क्रियाभेदेन्द्रियक्षेत्रकायसवेशनेषु च' मे० 'कामशा-
 लोदितकरणानि' com पलालम् husk or straw (२ e as worthless)
 सत्त्वशालिषु among those that are possessed of manliness शालि
 suggests rice कृकलास. lizard, chameleon 'सरट् कृकलास स्वात्' अम०
 (कृक शिरोऽग्नीव रूपायति) The lizard now and again raises its head
 The courtier has to nod his head to whatever his master speaks
 जाह्नक a polecat आत्म नैषु in contracting the body (with जाह्नक),
 in making his mind have a narrow vision (with servant)
 'जाह्नको गात्रसङ्कोची' क्षीर० 'आखुर्जाह्नक प्राणिभेद, कूम इत्यन्ये' प्रतिपादक
 'footstool' C and T पाद सु in shampooing the feet (of his
 master), in bearing the feet Compare verse 20 in the introduc-
 tion to हर्षचरित 'शब्दैराख्यायिका भाति शय्येव प्रतिपादकै' प्रतिपादक
 seems to mean a block on which the leg of a couch rests
 कर .ताडनेषु—the servant is slapped by his master 'कीणो वीणा-

दिवादनम्' अम० कोण fiddlestick, stick वराक भोगी if a wretched servant (is to be counted) among men, then even a राजिल will be a cobra 'समौ राजिलडुण्डुमौ' अम० ('निर्विषो द्विमुखोऽहि' शीर०) पुलक shrivelled grain 'स्यात्पुलाकस्तुच्छधान्ये' अम० 'शालव कलमाद्याश्च' अम० Put a vertical line after कलम वर मानवता It is better that manliness (मानवता) be shown even for a moment by the man that respects himself मानवता *instru* of मानवत् The student will notice how the same letters are repeated with different senses, as in यमक न मत मनस्विन The highminded do not approve of even the enjoyment of the sovereignty of three worlds by one who bows down (for it) नमत goes with भोग and मत with मनस्विन अभिनन्दित (welcomed) असदीय प्रणय (friendship or request) परागत come, arrived

P 66 l 17—P 67 l 4 राजापि पादयो कुमारदर्शनौत्सुक्येन स्वीकृत (seized, engrossed) हृदय यस्य आत्मा करणम् to offer oneself heart and soul captivates the great without roots and spells For वशीकरण (magic power over the minds of others), roots and spells were required But the fact that Kumāra devoted himself heart and soul to Harsha captivated the mind of the latter प्रतिप्राप्तम् gifts in return (for those received) ०द्वैत अधिष्ठित (supervised by) आत्मनापि by himself, so far as he was concerned अलिप्तमभिलक्ष्य = अभ्य० (अव्ययीभाव)—towards his enemy (the गौड king) For साधन, see above p 130 आवासितम् encamped मूर्च्छा . विवेश he entered the darkness of a swoon प्रतीहारस्य निवारणेन निमृत्त नि शब्द परिजन यस्मिन् where attendants were motionless and speechless by the prohibition of the doorkeeper The principal sentence is अथ मण्डि एकेनैव बाजिना . राजद्वारमाजगाम निखाता बहव लोहकीलका तेषा परिकर (समूह) तेन रक्षित स्फुटन यस्य the breaking of which was prevented by an array of numerous iron nails implanted in it Nails prevent a tottering structure from giving way The poet fancies that the numerous points of arrows on his chest were nails implanted to prevent his heart from breaking through grief (for राज्यवर्धन) Understand उपलक्षित after हृदयेन हृदयलक्ष्यै resting on or reaching his chest (with beard), deeply impressed on the heart (with ०सकृतै) स्वामिसकृतै the honours bestowed on him by his master For the growing of the beard in sorrow, see p 118. दूरीकृत (given up) व्यायाम. तेन शिथिल भुजदण्डः तस्मिन् दोलयमानं मङ्गलवलय एव एका केवला शेषालङ्कृति दारय—The only ornament he wore was a single auspici-

ous bracelet (on the left hand) that moved up and down owing to his arm being languid For the wearing of bracelets by men see pp 15, 46 अनादरेण (without particular care) उपयुक्त (युक्तं) ताम्बूल तेन विरल राग (रक्तत्व) यस्य Supply उपलक्षित after अधरेण He was careless in taking betel, therefore his lip was faint in colour The poet fancies that the lip was a coal from his heart burning with grief, which (coal) was pressed out by the force of his deep sighs ० विरहे विधृत जीवित एव अपराध तेन विलक्ष्य (विलक्ष्य भाव) तस्मात्—as if through embarrassment (or shame) at the fault of continuing to live though his master was dead One abashed covers his face with his garment His face was covered with tears Tears (being bright) resemble the hem of a white garment विशन्निव अपत्रयया स्वाङ्ग अङ्गै Through shame his limbs appeared to be entering his own body (१ ० his body was shrunk) वमन्निव—he heaved deep and hot sighs, which, the poet fancies, were the warmth of his valour emitted by him because it was useless (as he could not save राज्यवर्धन) मुचित robbed छलित cheated वेग ण a young elephant For वेगदण्ड, see p 174 सूर्या कर—there is a suggested sense सूर्य stands for राज्यवर्धन and कमला means लक्ष्मी दुर्योधननिधनेन दुर्मना (sad) द्रौणि son of द्रोण १ ० अश्वत्थामा See शल्यपर्व 65 'वार्तिकानां सकाशात् शुल्वा दुर्योधनं हतम् । इति शिष्टास्ततो राजन् कौरवाणां महारथाः । ततो द्रौणिर्महाराज बाष्पपूर्णेक्षणं श्वसन्' 12 दुर्योधन मना also means 'who (Bhandin) was sad on account of the death of (राज्यवर्धन) who was hard to fight with' अपहृत रत्न (राज्यवर्धनरूप) यस्य अपहृतानि रत्नानि यस्य (with सागर)

P 67 ll 5-34 अवनि कैस्ताम् ज्ञायाम् इम्य he got up and went out a few steps to receive him For व्यतिकर, see pp 72, 130 देवभूय गते—see above p 150 गुप्त इति नाम यस्य तेन See Introduction for the significance of this कुशस्थलम्—seems to be the same as कान्यकुब्ज In the रामायण (I 32) we are told that कुश, son of ब्रह्मा, had four sons, one of whom कुशनाभ founded the city of महोदय, which is identified with कान्यकुब्ज कुशनाभ's son was गाधि कान्यकुब्ज is designated गाधिनगर in a grant of जयचन्द्र of Kanoj See I A Vol 15 p 6, 7 किं पदिमि what is the use of other seekers (for राज्यश्री) ? अनुपदिन्—'अन्वेष्टानुपदी समौ' क्षीर० परिलक्ष्य अन्यकृत्य येन कारितं उपपन्नकर्म येन who was made to shave &c शारीरिक for the body, or rather the meaning is 'he sent flowers, unguents &c, which he had meant for himself' सपरिवर्है together with the equipage

(paraphernalia) 'परिच्छदे नृपाहंसे परिबर्ह.' अम० करिण, इरीन् and the following nouns in the accusative are governed by दर्शयाम्भूव गण्डान् qualifies करिण अमद मदिरा इव तस्या आमोदेन मुखराणा मधुकलाणा जूट तेन जटिल करट (cheek) पट्ट इव तेन पङ्क्ति गण्ड (face) येषाम् गण्ड क्लमान्—the elephants looked like moving rocks 'गण्डशैलास्तु च्युता स्थूलोपला गिरे.' अमर ('च्युता भूकम्पादिना गलिता' क्षीर०) गम्भीर गजितरव येषाम् (with जलधरान्), गम्भीरगजितरव येषाम् (with करिण) Both clouds and elephants are dark सप्तच्छद is the same as Marathi सातवीण. The odour of the ichor was like the scent of the सप्तच्छद, which blossoms in शरद् चार इरीन् the horses had chowries with gold work on their heads Note for the चामरस on horse's heads 'निष्कम्पचामरशिखा निमृतोर्ध्वकर्णा शाकुन्तल I हरिणस्य इव रह (वेग) येषाम् बाला वर्षिणाम् that shed a mass of light mellow like that of morn किरणैः दिशाम् that covered the quarters with many rain-bows on account of their rays अकृत (wonderful) qualifies हारान् सरेण उन्मादिता मालव्य तेषा कुचपरिमलेन दुर्ललितान् (fondled, caressed) The necklaces had once rolled on the breasts of Malva females and rubbed off the sandal applied by them to their bosom तारान् bright There is a pun here तारा means a star A star -has only a twinkling light The हारस, though तार, flooded the world with their light उडुषति चन्द्र तस्य पादाना (किरणाना) सञ्चयवत् शुचीनि शुआणि निज० refers to Harsha जातरूपमय नाल यस्य the handle of which was made of gold लक्ष्मी dwells in a white lotus The white umbrella resembled पुण्डरीक and the handle resembled a lotus stalk वारविलासिनी dancing girls बहूनि समररसेण साहसानि तस्मिन् अनुराग तेन अवतीर्णा The Apsarases are represented as fond of heroes and as welcoming them to heaven See above p 101 Here the damsels are represented as Apsarases come down on earth out of their fondness for gallant deeds आसन्दी chair of state 'आसन्दी पीठिका' क्षीर० ससख्यानि आलेख्यपत्राणि येषु which were accompanied with written records giving the number (in each chest) अलङ्काराणा अपीडस्य पीडा तथा सह सा० that groaned under (the weight of) the wreaths of ornaments If we read अपेडापीडान् the meaning will be 'that were wreathed with small bags (पेडा) of ornaments' यथा कारम् according to their respective functions

P 68 l 1—P 69 l 24 अथ वसदिति The principal sentence is अथ प्रविशन् दूरादेव वनग्रामक ददर्श तत्रैव च अवसत् दक्षमान - दधानै —this clause qualifies वनप्रदेशे (14)—that were rendered

grey by the smoke of granaries (बीजधानां) of wild corn, in which (granaries) fire flared up on account of heaps of smouldering षट्क chaff षट्क a kind of rice ripening in sixty days from the day of sowing 'षट्का षष्टिरात्रेण पच्यन्ते' पा 5 1 90 'विसरै विसारी विभावसु (अग्नि) यासु (adj of 'धानीनाम्) 'शाखासञ्चयेन रचितानि गोवायानि (cowpens) तै वेष्टिता विकटा (large) वटा येषु 'रोषेण रचितानि व्याघ्रयन्त्राणि येषु—where tiger-traps had been placed in wrath at the slaughter of young calves वत्सस्येव रूप येषां ते वत्सरूपका that were like their own children अयञ्चितै (uncontrolled) वनपालै हटेन (forcibly) हियमाणा परग्रामीणाना काष्ठिकाना (wood-cutters) कुठारा यस्मिन् The reading यञ्चितं is not suitable C and T render it by 'zealous' 'षण्डे निर्मित चासुण्डामण्डप येषु चासुण्डामण्डप seems to mean 'a flimsy structure used as a temple of Durgā' प्रकाश्यमानम् qualifies वनग्रामक (text p 69 l 24) अटवीप्राय प्रान्त यस्य स 'प्रान्त तस्य भाव 'प्रान्तता तथा—as the forest settlement was bordered on all sides by forest (the villagers found it hard to secure fields for cultivation) कुशलप्राया कृषि येषाम् whose agriculture depended almost on spades : e they had no ploughs and no oxen कृषीवलै is to be connected with भज्यमानं अविद्यमाना बलीवर्दा येषाम् (adj of कृषीं) अवलङ्घिः who did not hasten, who were slow This does not yield a good sense A and C omit अवलीवर्दै and read अवलवङ्घि It is probable that अवलङ्घि is a mistake for अवलवङ्घि भज्यमानानि भूरीणि शालिखलक्षेत्राणा खण्डलकानि यस्मिन् उच्च. खण्डलकम् where many small pieces of rice-fields and threshing grounds were being divided (by farmers) in high-pitched language खल —लम्—threshing floor क्षेत्र is to be connected with शालि and खल उच्च भाग यस्य तत् 'भाग भाषितम् भाग seems to be redundant The reading भज्यमानभूरिखलक्षेत्रं is better The meaning would be 'where many pieces of waste land (खलक्षेत्र) were being broken by farmers accompanied with talk on higher ground or with loud talk' अल्पावकाशै —of small extent This and the following instrumentals qualify केदारै (19) काशि कठिनै that abounded in काश grass and that were hard with black soil resembling iron स्थानस्थानेषु स्थापिता स्थाणव तेभ्य उत्थिता स्थूला पल्लवा येषु Trees had been cut off from the fields, leaving only the trunks imbedded in the earth, which again put forth vigorous foliage दुरुपगमा श्यामाकप्ररुद्धि येषु in which the growth of श्यामाक was impenetrable. श्यामाक is a kind of grain अल ..क्षुपैः that abounded in अलमुस and were thick with कोकिलाक्ष bushes. 'हस्तशाखाशिक क्षुप'

अम० नातिप्रवृत्त गतागत (गत च आगत च तयो समाहार) तेन अप्रहता भू यस्मिन् (*adj* of वनग्रामक)—where the earth was not trodden because there was not much coming and going क्षेत्राणा समीपे उप० (अव्य०) मञ्चै द्रवम् where the (high) platforms (or scaffolds for watchmen to sleep on) suggested the depredations of wild beasts The next clause is दिशि दिशि च अटवीप्रवेशप्रपाणा शैलेन व्याजयन्तमिव द्रैष्ममुष्माणम् (1 20) All the genitives in this clause qualify प्रपाणा प्रति कृतानाम् (प्रपास) made of (or, under) trees growing about the roads पथिक छायाणाम्—Travellers walking barefooted used leaves to wipe off (प्रस्फोटन) the dust off their feet and left the leaves at the प्रपा when they started Compare 'विश्वान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिसलयलाञ्छितोपकण्ठै ' काद० p 223 l 15 अटवीसुलमानि सालकुसुमानि तेषा स्तवकै अञ्जिता (marked, decked) नवखाता (recently dug) कूपिका तस्या उपकण्ठे (समीपे) प्रतिष्ठिता नागस्फुटा यासु नागस्फुट or—टा seems to be some kind of bush अञ्छिद्रे (closely woven) कटै (straw mats) कल्पित कुटीरक (hut) यासु कुटिला कीटाना (insects, flies) वेणी (row, line) तथा वेष्टमाना शक्तशारा (spotted with barley meal) शरावश्रेणी (lines of platters) तथा श्रितानाम् (प्रपानाम्) अध्वगजनेन जग्धानि जम्बूफलानि तेषा अस्थिमि (stones) शबला समीपशुव यासाम् जम्बूफल is Marathi जाम्बूळ उद्धलिता धूली येषा ते धूलीका कदम्बस्तवका तेषा प्रकरेण पुलकिनीनाम् C and T take धूलीकदम्ब to be a tree, which also is good Bunches of कदम्ब flowers the pollen of which was scattered about were lying near the प्रपास and resembled hair (पुलक) standing on end रोमाञ्च is often compared to कदम्ब flowers Compare 'अनिलैरपि कदम्बकेसरोत्करवा हिमि कण्टकितैरिवानुगतम्' काद० p 217, 'ततोऽपि धनजलधारासीकरपुलकित काया कदम्बकलिकेव' काद० p 254 See also उत्तरराम III 'सस्वदरोमाश्रित' ५० कण्टकित कर्करीचक्र तेन आक्रान्ता काष्ठमञ्जिका (wooden stand) तथा मुषिता वृद् (thirst) यासु कर्करी a water jar The idea expressed by कण्टकित is —the porous jars had very small particles of water (due to cooled vapour) on their outside which resembled hair standing on end C and T translate 'bristling' and suggest that the jars contained grass stalks तिम्यत् (wet) तल याना ता ०त्तला शीतला सिकतिला (porous) कलश्य तामि शमित श्रम यासु For सिकतिल, see p 30 आश्यानेन (partially dry, moist) शैवलेन श्यामलित अलिङ्गर (a large pitcher) तेन जायमान जलस्य जडिमा (coldness) यासु उदकुम्भेभ्य आकुष्ठानि पाटलशर्कराशकलानि ते शिशिरीकृता दिक् यासु What पाटलशर्करा means is not clear C and T translate 'pink gravel' But compare 'पटुपाटलशर्करामोदमुचि' above (text p 22 l 30), where पाटलशर्करा is said to have a fragrance It was probably 'a lump

of red raw sugar ' वटमुखेषु वटितानि (torn) कटहारेण (by a rope of straw) पाटलापुष्पपुटानि यासु पाटला is a plant with red flowers If we read कटहट it will mean 'with the fibrous root of a lotus' शीकरेण पुलकिता (bristling) पल्लवा तेषां पूल्या पाल्यमाना (preserved) शोष्या. (liable to wither) सरसा शिखर सहकारा (mangotrees) तेषां फलानां जूटी तथा जटिला स्थाणव (pillars) यासाम् (*adj* of प्रपानाम्) This seems to be a description of the care taken to preserve young grafted mango plants विश्राम्यन्त कार्पटिका तेषां पेटका (समूहा) तेषां परिपाट्य (successive rows) ताभिः पीयमान पय यासु For कार्पटिक, see p 166 अटवी व्याणम् that was made to give up the heat of summer by the coolness of the water arbours at the entrances to the forest त्याज्यन्तम् qualifies वनग्रामकम् below प्रपा पानीयशालिका—Marathi पाणपोई ग्राह्य व्योकारै—we have to understand त्रैष्णमुष्माणम् with ग्राह्यन्तम्—that was made to take up the heat of summer by blacksmiths that burnt heaps of wood for charcoal 'व्योकारो लोहकारक' अम० The next clause is a very long one सर्वतश्च व्याप्तदिगन्तरम् (text p 691 7) Read वासिना for वासिनाम् This and the following instrumentals are connected with लोकेन (1 26) प्राति वासिना that dwelt in the neighbouring district (विषय) समासत्रेषु ग्रामगृहेषु स्थापितै स्थविरै परिपाल्यमानेन पाथेयेन (provisions) स्थगित (covered, surrounded) तेन (*adj* of लोकेन) पथि साधु पाथेयम्, according to 'पथ्यतिथिवसतिस्वपतेर्द्व' पा. 4 4 104 See p 67 on वासतेवी कृत दारुण—दारुव्यायामयोग्य अङ्गाम्यङ्ग. येन that had rubbed their body with oil befitting their hard toil in the forest अभ्यङ्ग removes fatigue स्कन्ध अध्यासित. कठोरकुठार यस्य स कुठार. कण्ठे लम्बमान प्रातराशपुट यस्य स पुट., कुठारश्चासौ पुटश्च तेन. प्रातराश breakfast पाटच्चराणां (चौराणां) प्रत्यवायेन (obstacle) प्रतिपन्न पटच्चर (rags) येन 'पटच्चर जीर्णवस्त्र' अम० कालवेत्रकस्य (black cane) त्रिगुण (triple) व्रततिबलयपाश तेन ग्रथिता (encircled) ग्रीवा तस्या ग्रथितै (fastened)—qualifies पीतकुटै पत्रवीटया (a bundle of leaves used as a cork) आवृत मुख येषाम् We must read पीतकुटै Compare कुटहारिका above p 28 ऊढ (carried) वारि येन (*adj* of लोकेन) पुर सरौ बलन्तौ (moving, quick) बलीवदौ तयो युग (pair) तेन सरतीति सरेण. Or युग may mean 'yoke' For बलत् some read बलवत् निकटे भव नैकटिक कुटुम्बिन् a peasant लोकेन is to be connected with व्याप्तदिगन्तरम् below (p 691 7) श्वापदानां व्यवन (shooting) तदर्थं व्यवनानानि (screens) तेषां बहली तस्या समारोपिता. कुटीकृता (twisted) कूटपाशा. (traps) वै. (*adj* of व्याधै.). बहली seems to mean 'heap' गृहीतानि शृगतन्तव. तन्मय. जालबलयाणि बागुराश्च वैः The शृगतन्तु (animal sinews) were for mending nets, the

lures (तन्त्री) for luring the deer Or मृग तन्त्री may mean 'strings made of animals' sinews' बहि विचरद्भि व्याधे (व्यास-दिगन्तरम्) The hunters wandered outside the वनग्रामक भस्ते अवसक्त (attached to, fixed) वीतस (aviary) तेन व्यालम्बमाना (hanging about, loitering) बालपाशिका येषाम् (adj of शाकुनिकै) बालपाशिका a boy hunter सङ्गृहीता अजलादीना पञ्जरका (cages) ये प्राहक falcon क्रकर partridge शाकुनिक—शकुनान् हन्ति इति—according to 'पक्षिमत्स्यमृगान् हन्ति' पा ४ ४ ३५ व्युत् लासकलेश तेन लिप्ता लता तस्या वधूलटा तासु लम्पटानाम् (eagerly following) लासक- soup, broth लट means a भ्रमरक according to क्षीर० Cand.T translate वधूलटा as 'female sparrows' पैटकै goes with व्यासदि- गन्तरम् पाशिक—a fowler तुणस्तम्बेन अन्तरित (concealed) तित्तिरि तेन तरलायमान (rendered restive) कौलेयककुल तस्य चाटुकारि that coaxed the dogs &c मृगया is the object of क्रौडद्भि मृगयुयुवभि by youths that were hunting परिणत (fully grown) चक्रवाक तस्य कण्ठवत् कषाया रक् (colour) येषाम् (वल्कलानाम्) शीष- यानाम्—what tree is meant is not clear कलापान्—connect this and the following accusatives with आदाय (15) धातो इव त्विद् येषाम् the hue of which was like metallic ore (such as मैरिक) गोणी अगणिता countless bags धातकीपुष्प is very red पिचव्याना च (गोणी) and of cotton plants अतसी मूलकाना of cloth made from a quantity of flax and of radish The reading अतसीशणपूलकाना is easier 'of bundles of flax and hemp' मधुनो माक्षिकस्य of honey derived from bees मयूराङ्गजस्य of peacock's tails अङ्घ्रिष्ठ (untouched by anyone else) मधूच्छिष्ठ (wax) तस्य चक्र (balls) तेषा मालानाम् लम्बमाना लामञ्जकजटजटा येषाम् (adj of काष्ठानाम्) लामञ्जकम् is the root of a fragrant grass अपगता त्वक् येषा (barkless) कुष्ठ—a kind of plant, with a fragrant odour वन्नु tawny रोध्र a tree with white or red flowers Construe भारकान् आदाय व्रजता लोकेन (व्याप्त०) प्रविचितै (gathered) फले पूरिता पिटका मस्तकेयासाम्. अन्य गत्वरीभि hastening to the neighbouring villages The next clause is इतस्ततश्च सस्कारम् (19) युक्ता (yoked) शूरा शकुराः (tame) शाकरा (oxen) यासु (adj of-श्रेणीनाम्) पुराण हिनीना carrying heaps of dry cowdung (करीष) and old dust-heaps. उत्किर heap धूर्गता (sitting on the poles) धूलिधूसरा सैरिका तैः सरोषस्वरेण सार्धमाणानाम् that were being driven with angry voices by ploughmen &c सैरिक—सीर बहति इति—'हलसीराट्' पा. ४ ४ ८१. मैरिभ would mean 'a buffalo' सक्रीडन्ति (creaking) चटुलाणि (loose) चक्राणि तै चीत्कारिणीनाम् (noisy) सम्पात multitude सपाद्यमान दुर्बलोर्वा विरूक्षाणा क्षेत्राणा सस्कार. यसिन् where the fields parched up on account of the poor soil were being prepared. आरक्ष इतिभि—adj of बाटैः आरक्षार्थ (for protection) क्षिप्त क्षिप्रः

दान्तबाहकदण्ड तेन उड्डीयमाने हरिणै हेलया (लीळया) लङ्घिता तुङ्गा वेणवा वृति (hedge of bamboos) येषाम् दान्त (an ox broken to the yoke) +बाहक driver निखात (implanted) गौरस्य (buffalo) करङ्क (skeleton) वसिन् स 'करङ्क' शङ्कु (a dart, stake) तस्मात् शङ्कितै शशकै शकलितः तुङ्गा शङ्का येषाम् शुङ्ग the sheath or calyx of a bud प्रयत्नेन प्रभृता (nourished) विशङ्कटा (large) विटपा येषाम् वाटै ऐक्ष्वे gardens of sugarcane ऐक्ष्व—*from इक्षु* 'कण्ठम्' (*adj* of वनग्रामकम्) अतिविप्रकट् अन्तर येषाम् This and the following instrumentals qualify गृहै below कुहा the milk-hedge plant कासुंककर्मणि साधु 'कर्मण्य' वश तस्य विटपै सङ्कटानि (full of) 'गर्मुता' गुल्लै गहना गृहवाटिका येषाम् उरूक = एरण्ड castor plant वचा, वङ्गक and सुरस are various plants सुरण—Marathi सुरण शिम्पु—Marathi शैगवा or शैगट ग्रन्थिपर्ण is a fragrant कन्द गवेषुका a grass eaten by cattle गर्मुत् a kind of grass निखातानि (planted in the earth) उच्चानि काष्ठानि तेषु आरो पित काष्ठालुकलताप्रतान तेन विहिता छाया येषु. परिमण्डल circular परि रूपै where calves were tied to pegs of Khadira &c For वत्सरूप see above p 210 संनिवेश situation अङ्गना वापिकै Here the text is unsatisfactory What क्षिप्र पूषिका means is not clear अङ्गनागस्ति—the अगस्ति plant in the courtyard पूषिका a sweet cake वापिका/tank Some MSS read क्षिप्रपूषिका May we read क्षिप्त for क्षिप्र (the meaning being 'where there were tanks constructed under the courtyard अगस्ति plants, on which (tanks) were thrown (क्षिप्त) cakes for birds') विकीर्णानि बदराणा पाटलानि पटलानि (heaps) येषु 'मयवृत्तिनि विहिता भित्तय येषु the walls of which were made of fences consisting of slips (पोट) of bamboo, leaves (दल्ल), stalks and reeds (शर) नल means 'a kind of reed' किंशुक राशिभि hardly yields a sense So read 'रोचनाविरचितमण्डनै बल्वज' किंशुके रोचनया च रचित मण्डन येषाम् किंशुक is a red flower without fragrance बल्वजै बद्ध अङ्गारराशि येषु where a heap of charcoal was tied with बल्वज grass सनिहिता तण्डुला येषु. नलशालि rice from नल reeds (probably देवभात) शालूक roots of waterlily 'शालूकमेवा कन्द स्यात्' अम० खण्ड candied sugar We must read with B 'हीततमालबीजै मसमलिना. म्लानै काश्मर्यकूटै व्याधृता कटा येषु where mats were dusty with ashes and full of heaps of drying काश्मर्य plants 'आश्वानानि (partially dry) फलानि तै स्फूर्ति abounding 'राजादन फलध्वक्ष' अम० मधूक a flower of the मधूक tree आसव extract or decoction कुसुम्भकुम्भा गण्डे यस्य स 'गण्ड कुसुल (grana'y) येषाम् the granaries of which were filled to the mouth with pots of safflower अबिरहितानि बीजानि येषु राजमाष a kind of bean त्र्युप cucumber कर्कटिका species of cucumber माण्डधान a kind of serpent 'माण्डधानो माण्डाहि.' अम० It is hard to say what शालिजात and जातक are वनग्रामकम्—a village settlement in a forest

Uchchhvāsa VIII.

Verse 1 देवेनापि सेवेव Even Fate as if serves beforehand the fortunate The idea is —there is no wonder that people pay homage to the fortunate, even Fate serves them, which is an earnest of the good things that are to be theirs at a later stage of their career 'फलकल्याणयोर्भवेयम्' क्षीर० **Verse 2** सम्पर्क union, association नष्ट इष्ट ज्ञाति (बन्धु, स्वजन) तस्य दर्शनमेव अभ्युदय कस्य भवति—the answer expected is सर्वस्यैव सुखाय भवति It is better to read भुवने भवने would mean 'in the house' Both the verses are suggestive of the events narrated in this उच्छ्वास हर्ष is to meet a sage in the person of दिवाकरमित्र, he further finds his sister and receives a wonderful necklace from दिवाकरमित्र

P 701 5—P 711 13 अथापरे गोचरमिति The principal sentence is एकदा तु भूपते भ्रमते एव व्याघ्रकेतुर्नाम कुतोऽपि शबरयुवानमादा-याजगाम भूप एव while the king was wandering आटविकसामन्त a feudatory dwelling in the forest अटव्या भव आटविक ललाटस्य उपरि अधिललाटम् (अव्ययीभाव) श्यामलता—is a creeper called 'गन्ध प्रियङ्गु' according to क्षीर० कृत मौलिबन्ध यस्य—whose hair was tied This and the following accusatives qualify शबरयुवानम् below 'चूडाकिरीटकेशाश्च सयता मौलयश्च' अम० अन्धकारिणी dark (adj of ललाटस्थली) अका यन्मामिव which resembled night on account of the frown of his eyebrow divided into three branches, which (frown) was natural (not due to any particular cause) Emphasis is laid on the word त्रि Night is divided into three watches, his brow was dark and naturally covered with three wrinkles So it is like त्रियामा Night causes darkness (अन्धकारिणी) तिस्र शाखा यस्य साहस० applies to both Night is the friend of adventures, his forehead was always with him in adventures साहसाना or साहसेषु सहचारिणी अवतसित (made into an ear ornament) एक शुकस्य पक्षक (wing) तस्य प्रमया हरितायमा नेन (looking green) पिनद्धा (tied) काचरा (glass-like) काचमणे (crystal) कर्णिका (ear ring) यसिन् For कर्णिका, see p 106 चुह् blar eyed 'सु छिन्नाक्षे चुह्—चिह्नपिह्ना छिन्नेऽक्षिण चाप्यमी' अम० प्रविरल पक्ष्म (eye-lashes) यस्य सहजेन क्षरन्तम् The blood of a hyena is employed as a medicine His eyes were naturally red and therefore it appeared as if his eyes let fall the blood of a hyena useful in preparing Rasāyanas रोचि = दीप्ति 'तरक्षुस्तु मृगादन' वरक्षो इद तारक्षवम् क्षतजम् = रधिरम् अवनाटा (नता low) नासिका यस्य

‘अवतीतोऽवनाटश्चावभ्रदो नतनासिके’ अम० चिपिट (thick, large) अघरः यस्य चिकिन (flat) चिबुक (chin) यस्य अहीना (full) हनु (chin) तस्या उत्कट. (prominent) कपोलकूटासिपर्यन्त यस्य—the tops of whose round cheek bones were prominent over a full chin ईषत् अवाम् (अवनत) ग्रीवाबन्ध यस्य whose neck was slightly bent स्कन्ध (drooping) स्कन्धस्य अर्धभाग यस्य अनवरत कोदण्डस्य (धनुष) कुण्डलीकरण (bending) तेन कर्कश (hard) व्यायाम तेन विस्तारितेन असल strong ‘बलवान्मासलोऽसल’ अम० उरसा गिरे who as if laughed at the breadth of the rock on the slopes of the Vindhya by his chest that was &c अजगर a huge serpent said to swallow goats लवयन्तर् ridicul ing, casting into the shade तुहिनशैल हिमालय तस्मिन् शालद्रुमा तेषाम् द्राघिमाण (लवयन्तम्)—his arms were long like the शाल tree बराह प्रकोष्ठे on his forearm the back of which was thickly covered with a mass of the roots of the नागदमन plant which was fastened with the hair of a boar बालै बलित बन्धन यासाम् ‘नागदमनो विषहर ओषधिमेद । जूटिका लघुमूलम् । वाटिका पूय्य’ ००० गो चित्रम् decorated with गोदन्त beads According to the com ‘decked with the head gem of गोदन्त serpents’ गोदन्त yellow orpiment, white fossil substance त्रापुष made of tin (from त्रपु, according to ‘त्रपुजतुनो षुक्’ पा 4 3 138) See जातुष p 124 अतु भम् though not fat, he had a prominent navel ‘बृद्धनाभौ तुण्डिलतुण्डिभौ’ अम० ‘तुन्दिबलिबटेर्भ’ पा 5 2 139 (बृद्धा नाभितुन्दि । सि कौ) तुण्डिभ also means ‘fat’ and hence the apparent contradiction अहीरमणी (according to com) a serpent with two heads The other reading अहीरणि means the same thing ०चर्मणा निर्मिते पट्टिके तयो—inside (१ २० between) two strips of the skin of &c चित्रा (variegated) चित्रकत्वक् तथा तारकित (spotted) परिवार. (scabbard) यस्या (adj of कृपाण्या) चित्रक seems to be a kind of serpent सङ्कुञ्ज अजिन तेन जालकितया that was encased in a contracted deer skin What सङ्कुञ्ज means is not clear C and T translate ‘short’ शृङ्गमय (made of horn) मसृण (smooth, glossy) मुष्टिभाग (handle) तेन भास्वरया मस्तक end कृपाण्या प्रदेशम् whose broad loins were made formidable by a dagger For विशङ्कट (written also as विसङ्कट, see p 122 प्रथमयौवनेन उल्लिख्यमान (being pared or thinned) मध्यभाग (waist) तस्मात् अष्ट मांस तेन भरितौ By exercise in youth his waist became thin and his thighs thick The poet fancies that the flesh from the reduced waist went to the thighs. अच्छभङ्ग bear मङ्गी. चृता—bearing numerous arrows most of which were crescent-shaped All the instrumentals qualify मस्त्राभरणेन शबर. पीडितेन made

fast with a broad spotted tiger skin अलिकुलेन or कुलवत् कालानि कम्बललोमानि यस्य the blanket-like hair of which (bear's skin) was dark with (or like) &c भस्मा दक्षिणन्तस् who exhibited a darkness as if blossoming with a quiver भस्मा आमरणमिव We must read काण्वं for काण्वम् He was already dark enough and had a dark quiver and spotted tiger-skin &c, which looked like the पङ्कव of darkness उत्तर शिखरे—this and the following locatives qualify दोषि उत्तरत्रिभागे उत्तसित चाषपिच्छ तेन चार शिखर यस्य (arm) the top of which was charming with a blue jay's tail placed as an ornament on the upper third part of it (arm) 'प्रस्युत्तसावतसौ द्वौ कर्णपूरेऽपि शेखरे' अम० खदिरजटानामिव निर्माण यस्य the make or essence of which was (tough) like the fibres (or branches) of Khadira The खदिर is a very tough tree खर प्राण यस्य 'शक्ति पराक्रम प्राण' अम० प्रचुरा मयूरपिप्तेन पत्रलता (figures) तेन चित्रिता त्वक् यस्य त्वचिसार वक्ष (bamboo) तद्वत् गुरुणि. वामस्कन्धे अध्यासित धनु यस्य दोषि लम्बमानेन hanging from his arm This and the following instrumentals qualify शशेन अवाक् शिर यस्य शितशरेण कृत एक नलकविवर तस्मिन् प्रवेशिता इतरा जङ्घा तेन जनिता स्वस्तिकबन्ध यस्य स्वस्तिकबन्ध is a posture in योग in which the toes are placed in the inner hollow of the knee 'जानूर्वोरन्तरे सम्यक् कृत्वा पादतले उभे । ऋजुकायो विशेषमग्री स्वस्तिक तत्प्रचक्षते ॥' One leg of the hare was made to enter a cylindrical hole made in the other by a sharp arrow For नलक, see above p 173 बन्धूकवत् लोहिता रुधिरराजि तया रञ्जित (stained) प्राणवर्त्म (nose) यस्य वपुर्वित्तया व्यक्त विभाव्यमान कोमलक्रोडरोम्णा शुक्लिमा यस्य the whiteness of whose fine hair on the chest was clearly visible on account of its body being stretched out fully (as the hare hung from the arm of the forester) शिताया अटनीशिखायां (notched extremity of the bow) ग्रथिता (fastened) ग्रीवा यस्य—qualifies तित्तिरिणा Separate च अपावृत &c अपावृता (open) चञ्चू तया उत्तान तात्र ताळु यस्य whose (of the partridge) red palate was displayed as its beak was wide open वर्णकमुष्टि a handful of paints or unguents वर्णं दर्शयन्तस्—on his arm hung a partridge and a hare These seemed to be unguents with which he had smeared his body when hunting विषमेण (terrible, powerful) विषेण दूषित ब्रह्मन यस्य (with विकर्णेन and ०हिना) विकर्ण— a kind of arrow मूलगृहीतेन held by the tail (with arrow), caught or subdued by some drug व्यग्र दक्षिणकराग्र यस्य तमाल has dark leaves and the शवर youth also was dark यन्त्रो भ्रमन्तस् he was like a moving pillar of solid stone cut out (chiselled) by a machine (from a mountain) अञ्जन छेदस् a piece of collyrium

slab अय सार essence of iron पाकलम्—He worked havoc among elephants, as fever does For पाकल, see p 5 कालपाशम् the noose of death काल—he was also black धूम चक्राणाम् he was a comet (indicating the destruction of) to the multitude of lions There is a pun on the word राजचक्र A comet portends evil to kings महानवमी—is the 9th of the bright half of आश्विन The day is sacred to Durgā See चतुर्वर्गचिन्तामणि व्रतखण्ड chap 13 p 903 for महानवमी 'अश्वयुक्शुक्लपक्षस्य अष्टमी मूलसंयुता । सा महानवमी नाम त्रैलोक्येऽपि सुदुर्लभा ॥ तस्यै ये ह्युपयुज्यन्ते प्राणिनो महिषा दय । सर्वे ते स्वर्गतिं यान्ति घ्नता पापं न विद्यते ॥' p 909 मह = उत्सव On this day goats and buffaloes were offered to the goddess Kālī or Durgā हृदय हिंसाया in him one would have found the heart of destruction : e हिंसा at its highest फलमिव—sin is represented as dark He was the result of sin as it were कलिकाल—Kālī, the age of sin, is dark कामु रात्रे the lover of the night of universal destruction For कालरात्रि see p 91 कालरात्रि—(also) dark night He loved to start in pursuit of adventure on dark nights सर्वे हर the leader of all the chiefs of (forest) hamlets स्वस्त्रीय स्वसुरपत्यम्—sister's son 'स्वसुरश्च' पा 4 l 143 उप यन्म् he presented the present of the hare to gether with the partridge उद्देशस्य = प्रदेशस्य विहार भवन्त you are in the habit of wandering in the forest in these days उदार रूप यस्या of noble bearing or form

P 71 ll 14-29 निर्घातस्तु गन्तुम् दर्शित आदर यथा स्यात्तथा अपरिगता without being known अविद्यमान अन्यत् कृत्य येषाम् इत . मात्रे एव only a Kros'a from this place गन्तुति 'गन्तुति स्त्री क्रोशयुगम्' अम०—from गो + गृति मुनिमहिते honoured by sages मही षण्डे in a thicket of trees growing at the foot of a mountain chain पिण्डपाती—पिण्डपात अस्ति अस्य—living on alms 'छात्रान्तेवासिनौ शिष्ये' अम० पाराशरी—see p 127 स वार्ताम् perhaps he may know some news मैत्रायणीय —belonging to the मैत्रायणी यशाखा of the Yajurveda त्रयी—the three Vedas 'स्त्रियाश्चसामयजुषी इति वेदास्त्रयस्त्रयी' अम० 'ब्राह्मणायन. द्विजवरिष्ठ' com 'शुद्धसन्तानजो विप्र' त्रिकाण्डशेष उत्पन्ना समाधि यस्य उत्पन्न मते who concentrated his mind on the doctrines of सुगत (बुद्ध) or who was reconciled to the doctrines of बुद्ध काषायाणि—the red robes of a monk इति is to be connected with श्रूयते अभि. सर्वस्य good qualities (persons possessing) are fit to be approached by everyone कस्य . माव who would not look up to (with rever-

ence) the position of an ascetic ' धर्मगृहिणी the wife of धर्म : e. intimately associated with धर्म The idea is that even if a dullard takes to the life of an ascetic, respect is paid to him 'मनासि मुष्णातीति who wins the hearts &c प्राप्त कल्याणम् this is an accidental thing that has happened and that will be very auspicious to me पश्याम—governs जनम् प्रयत्नेन प्रार्थित दर्शने यस्य

P 71 l 30—P 72 l 34 अथ गन्तुम् 'The principal sentence is अथ क्रमेण गच्छत एव तस्य पुरस्ताद्दर्शनपथ अवतरे तरव तस्य = ह्यस्य अ न full of fruits 'बन्धोऽफलोऽवकेशी च' अम० कुञ्जलिता कर्णिकारा येषु कर्णिकार has flowers of excellent colour but without fragrance प्रचुरा (abundant) चम्पका येषु स्फीता फलेग्रह्य येषु in which some trees had abundant fruit 'स्यादवन्ध्य फलेग्रहि'—फलानि गृह्णातीति—'फलेग्रहितात्मस्मरिश्च' पा 3 2 26 नमेरु is a kind of tree नीलानि दलानि येषां ते ऽदला नलदाना नारिकेलानां निकरा येषु नलद a kind of fragrant grass हरिकेसरमरला परिकरे येषाम् सरल is a tree हरि yellowish केसर 'चाम्पेय केसरो नागकेसर काञ्चनाह्वय' अम० कोरकनिकुरम्बेण रोमाञ्चिता कुरबकराज्य येषु in which rows of कुरबक trees bristled with heaps of buds 'कलिका कोरक पुमान्' अम० 'निकुरम्ब कदम्बकम् अम० प्रविकसिता केसरा तेषां रजोविसरेण बध्यमानां वासरधूसरिमा येषु स्वरजसा सिकतिल तिलकतल येषु where the ground underneath तिलक trees was sandy with their own pollen हिङ्गु assafoetida plant पूग Betel nut प्रसवाना (flowers) पूगेन (समूहेन) पिङ्गला प्रियङ्गव येषु परागेण पिञ्जरिता मञ्जर्यं तासु पुञ्ज्यमाना मधुषा तेषां मञ्जुशिञ्जया जनिता जनमुद (जनानन्द) येषु मदमलेन (by the stain of ichor) मेचकिता 'स्कन्धा (branches) काण्ड च (trunk) तै कथिता नि शङ्कानां करिणां करटस्य कण्डूति येषु The elephants rubbed their itching temples against मुचुकुन्द trees उड्डीयमाना नि शङ्का चटुला कृष्णशारशावा येषु तानि सकलानि शाद्वलानि (grassy plots) तै सुभगा भूमय येषु तमोवद कालतमा (very dark) तमालमाला तथा मीलित (covered, obscured) आतप येषु स्तम्बकै दन्तुरिता देवदारव. येषु दन्तुरित bristling with तरलै (moving to and fro) ताम्बूलीस्तम्बै जालकिता (entangled) जम्बूजम्बीरबीधय येषु. जम्बीर citron कुसुमरजसा धवला धूलीकदम्बा तेषां चक्रेण (समूहेन) चुम्बित व्योम येषु बहलमधुमोक्षेण उक्षिता (sprinkled) क्षिति. येषु. परिमलेन घटिता (effected) प्राणस्य रुति यै 'कुङ्कुट्या कुटीकृत कुटजकोटर (hollow of the कुटज tree) येषु कुटीकृत used as a hut : e tenanted चटकाभि (sparrows) सञ्चार्यमाणा (being taken from one tree to another) बाचाटा चाटकेरा (young of sparrows) तैः क्रियमाण चाटु (प्रियवाक्य flattery) येषाम्. We must read चाटकैर 'चटका कलविङ्क. स्यात् तस्य स्त्री चटका तयो । पुमपत्ये चाटकैरः' अम०. 'चटकाया

येरक्' पा 4 1 128 सहचरीणा चारणे (feeding) चञ्चुरा (expert)
 चकोरचञ्चव येषु ०भुरुण्डे भुज्यमानानि पाकेन (ripening) कपिलानि पीलूनि
 येषु भुरुण्ड a kind of bird पीलु a kind of fruit ०फलाना विशसने
 (destruction) नि शका (निर्दया) शुक्रशकुन्ता तै श्रुतितानि शलाहूनि येषु
 सदाफल a kind of tree कटूफल—Marathi कायफल शलाहु raw fruit
 'आमे फले शलाहु स्यात्' अम० शैलेय belonging to a mountain शिफा
 fibrous root ०विवरेषु विस्त्रब्ध (fearlessly) विवर्तमाना (rolling
 about) गौधेरराशय येषु गौधेर young lizard 'त्रयो गौधेरगौधार—
 गौधेया गोधिकात्मजे' अम० निरातङ्का (fearless) रङ्गव (deer) येषु
 निराकुला ०कुलस्य केलय (play) येषु आराम garden, grove ०रामेषु
 रोमन्थावमान (ruminating) चमूरय्य येषु We must read चमूर (a kind
 of deer) 'नीलाण्डजा मृगभेदा' com C and T suggest that by नीलाण्डजा
 a bird is meant निर्विकारै (motionless) वृकै (wolves) विलोक्यमाना
 पोतै (calves) पीता गवयधेनव येषु गवय an animal resembling an
 ox, Gayal श्रवणहारी (charming to the ear) सनीडस्य (निकटस्य)
 गिरिनितम्बनिर्झरस्य निनाद. तेन निद्रा तथा आनन्द तेन मन्दायमाना ०दुन्दु-
 मय येषु The elephants became drowsy by the murmur of the
 stream and stopped the flapping of their ears ०रव रसमाना, ररव
 येषु We expect रसयमाणा (tasting & listening with appreciation)
 ररु is a kind of deer प्रमुदिततरा (very much delighted) तरक्षव
 येषु क्षता (pierced by boars) हरिता (yellowish) हरिद्रा (turmeric)
 तस्या द्रवेण रज्यमान नववराहपोताना पोत्रवलय येषु पोत young पोत्र snout—
 'मुसाम्रे क्रोडहल्यो पोत्रम्' अम० ०कुक्षेषु गुञ्जन्त जाहका (polecat) येषु
 जातीफलकेषु (nutmeg trees) सुप्त शालिजातकवलय येषु For शालिजात as
 a pet, see text p 69 1 23 दशनेन कुपिता ०पोताना पेटका समूहा तै
 पादित. पाटलमुखाना कीटाना पुटका (hollow, nest) येषु Some insects
 with red mouths bit the apes, which in anger crushed their
 nests लकुचलम्पटा गोलाङ्गूला तै लङ्घयमाना लवलय येषु लकुच the bread
 fruit tree गोलाङ्गूल is a kind of monkey with a dark body and a
 tail like a cow's लवली a kind of creeper बद्धानि वालुकया आलवालवल-
 यानि येषाम् कुटिलाभि कुटावलिभि (rows of water-jars) वलित (turned or
 checked) वेग येषा तानि ०वैगानि गिरिनदिकाल्लोतासि येषु ०काण्डेषु लम्बमाना
 कमण्डलव येषु सूत्रशिव्येषु आसक्तानि रिक्तानि भिक्षाकपालानि तै पङ्क्तिता
 लतामण्डपा येषु सूत्रशिव्यम् a loop made of threads Compare
 Marathi शिक्कें निकटासु कुटीषु (huts) कृता पाटला मुद्रया (by a
 stamp or seal) चैत्यकमूर्तेय येषु The models of small चैत्य were
 pink-red (पाटल) either because the mud used was red or
 because the stamp was impressed on vermillion. For the
 latter, compare p 32 चैत्य. a monument, pyramidal column
 containing the ashes of deceased persons, or a sacred tree

(*e g figtree*) growing on a mound, hall or temple चीवराम्बरस्वरागण (redness) कषाय उदक तेन दूषित उद्देश (प्रदेश) येषाम् 'चीवर मुनि-वास्त' शीरो मेघ हला — peacocks ran wild in the forest and emitted loud notes When a cloud is seen peacocks dance and cackle Hence the trees are said to be मेघमय वेद गहना — the trees were full of numerous branches (शाखा), the वेदs are subdivided into numerous schools, *e g* the ऋग्वेद had 21 शाखाs of which शाकल and बाष्कल were the two principal ones Note 'एकशतमध्वर्युशाखा, सहस्रवर्त्मा सामवेद, एकविंशतिधा बाह्व्य, नवधाधर्वणो वेद' महाभाष्य (Kielhorn) vol I p 9 महानील (very dark) तनु येषाम् महानील is also a kind of sapphire or emerald तिमिर मुष — the trees attracted the eyes of all people, darkness obscures people's eyes तिमिर is also an eye disease ऊर्ध्वाकृता महाह्रदा (great lakes) ये — There were lakes in the forest, there are deep spots in the यमुना also मणिवत् श्यामला — the trees were green like emerald, particularly in Spring Hence they are said to be the pleasure—hill of वसन्त, dark with emerald अञ्जनाचला — as the trees were dark with shade, they are represented to be hills of collyrium For the same reason they are fancied to be the darkness of पाताल As पाताल is supposed to be below the earth, the author says 'भित्त्वा मुवमुत्थिता' What प्रतिप्रवेशका means is difficult to say A and C read प्रतिवेशिका (neighbours) The com reads 'प्रतिप्रसवका प्रतिच्छन्दका' *e* reflections, images प्रति शका may mean 'the ushers, those that introduce' अज्ञावतार—see p 191 कुण्डलात्रीणाम् of the nights of the dark half The trees were dark like इन्द्रनील अदूर . भदन्तेन the venerable sage must not be far off भदन्त a term of respect applied to a Buddhist समुपस्पृश्य having sipped and ejected water as a religious act युगपद्विश्रामेण (sudden rest) समुन्मुक्त हेषाघोष तेन बधिरीकृत अटवीगहन यया (*adj* of वाजिसेनाम्) अवलम्ब्य विनय हृदयेन मसे having assumed in his heart humility and having leant with his right hand on the shoulder of माधवगुप्त माधवगुप्त was the younger of the two princes from Mālava, who were the companions of Harsha in his boyhood See text p 12 l 17

P 73 ll 1-32 अथ तेषा बवन्दे The principal sentence is अथ तेषा तरुणा मध्ये दिर्वाकरमित्रमद्राक्षीत् The instrumentals from नानादिशीये are connected with आवेद्यमानम् (18) स्थाणूनाश्रितै sitting on or reclining against posts अरण्यानी—'महारण्यमरण्यानी' अमं निकुञ्ज bower निलीन hidden वीत (विगत) राग (passion) येषाम् This may be an *adj* of आर्हते or may be taken independently आर्हते by Jain philosophers अर्हत्—a sanctified teacher

of the Jainas, a तीर्थङ्कर The philosophy of the Jainas is called आहतदर्शन in the सर्वदर्शनसंग्रह मुत्करिभि —see above p 113 श्वतपट —this probably refers to the श्वेताम्बर sect among Jainas पाण्डुरभिष्कुभि —the com explains that these were ascetics that had abandoned the red robes peculiar to Buddhist monks भगवत्—a devotee of भगवत् १ e बासुदेव or कृष्ण वर्णिभि —‘वर्णिनो ब्रह्मचारिणि’ अम०, from वर्ण+इन्—according to ‘वर्णाद्विह्वलारिणि’ पा 5 2 134 केशलुञ्जने that pulled out their hair ‘लुञ्जिना पिच्छिकाहस्ता पाणिपान्ना दिगम्बरा’ सर्व० आर्हतदर्शन कापिल followers of कपिल, the founder of the सांख्य system जैनै —the com renders it by बौद्ध Though जिन is a name of बुद्ध, the word जैन does not popularly mean बौद्ध The word आर्हत also would mean बौद्ध as अर्हत् is a name of बुद्ध लोकायतिक—is a materialist, an atheist, a follower of चावार्क, who held that there was no intelligent ruler of the universe, that there was no soul, that there was no पुनर्जन्म, that only प्रत्यक्षप्रमाण was to be accepted and that all beings were created from the four elements Compare ‘लोकायतिकविषयेवाधर्मरुचे’ काद० p 150 लोकायत शास्त्रमस्ति अस्य इति लो० कणादे followers of कणाद, who was the founder of the वैशेषिक system औपनिषदे that were students of the doctrines of the Upanishads The Upanishads, often called वेदान्त, are works forming the last portions of the several Vedas and are concerned with philosophical problems, such as the origin of the Universe, the relation of the individual soul to the Supreme Spirit and so on ऐश्वर्य के who believed in ईश्वर as the cause (or creator) of the world This probably applies to the माहेश्वरमत, according to which ईश्वर is only निमित्तकारण and which is refuted in the ब्रह्मसूत्र (II 2 37-41) or to the न्याय system founded by गौतम which regards ईश्वर as the निमित्तकारण ‘कारण्यमिभि धातुवादिभि’ com This probably refers to the school of alchemists (called रसेश्वरदर्शन) who believed that mercury, if properly treated, would make men immortal Vide सर्वदर्शनसंग्रह for this दर्शन ‘कारण्यमी कास्यकारे धातुवादरतेऽपि च’ मे० धर्मशास्त्रिभि those that studied the Smritis, like those of Āpastamba, Vasiṣṭha, Baudhāyana, Manu &c पौराणिकै —see p 113 साप्ततन्त्रै those who studied the sacrifice This probably stands for the students of the पूर्वसीमासा system founded by जैमिनि, in which the most prominent place is assigned to sacrifice ‘सप्ततन्तुर्मख’ ऋतु’ अम० (सप्तभिश्छन्दोभिस्तन्यते इति क्षीर०). शाब्दै—वैयाकरणै, whose position was that the व्याकरणशास्त्र would lead to मोक्ष ‘तद्द्वारमपवर्गस्य

वाङ्मलानां चिकित्सितम् । पवित्र सर्वविद्यानामधिविद्यं प्रकाशते ॥' वाक्यपदीय I, compare महाभाष्य 'एकं शब्दं सम्यग्ज्ञातं शास्त्रान्वितं सुप्रयुक्तं स्वर्गे लोके कामधुग्भवति' vol III p 58 पाञ्चरात्रिके followers of the पञ्चरात्र doctrines In the महाभारत we are told that नारद promulgated the पञ्चरात्र doctrines after receiving them from नारायण 'साख्ययोगकृतं तेन पञ्चरात्रानुशब्दितम् । नारायणमुखोद्गीतं नारदोऽश्रावयत्युन ॥ ज्ञान्ति ० 340-112 सिद्धान्तान् dogmas, established truths अभि श्रयाने absorbed in (the pursuit of their special philosophy), pondering, repeating, doubting व्युत्पादयद्भिः giving etymologies व्याचक्षाणैः expounding आवेद्यमानम् indicated, pointed out (qualifies दिवाकरमित्रम् below) कपिभिः—this and the following nouns in the instrumental are to be connected with उपास्यमानम् कपिभिः परैः (waited upon) even by monkeys that had taken refuge with the 'three refuges' and that were engaged in doing the menial work about चैत्यैः (or of चैत्यैः) त्रिसरणं (Pāli तिसरणं, Sanskrit त्रिशरणं)—the three Refuges are बुद्ध, धर्म (the Law) and सङ्घ (the assembly) The formula in which faith in these three is professed may be looked upon as the *credo* of Buddhism It consists in repeating thrice the words 'बुद्धं सरणं गच्छामि धम्मं सरणं गच्छामि सव सरणं गच्छामि' परमो दिशद्भिः by parrots, greatly devoted to Buddha and skilled in his teaching, giving instruction in the कोश According to C and T कोश is the Buddhist dictionary by Vasubandhu शालिनीभिः—शिक्षापदानां उपदिजेन दोषो पश्यते तेन ज्ञान्ते इति—that had secured the extinguishment of the दोष (sins) by instruction in the शिक्षापद The शिक्षापद (Pāli सिक्खापद) are ten and are the precepts regulating the life of a Buddhist monk They are the same as the ten शील for which see below धर्मदेशना instruction in the धर्म अनवरतश्रवणेन गृहीत आलोकं वै that had attained light (enlightenment) by incessant listening to instruction Owls (कौशिक) cannot see in daylight (आलोक) बोधिसत्त्वजातकानि—the Jātakas are the stories of the former lives of बुद्ध before he had attained perfect knowledge जातक is the tenth book of the Khuddakanikāya and contains 550 Jātakas or birthstories बोधिसत्त्व is a term applied to बुद्ध in his various births before he attained Buddhahood शील (Pāli सील)—There are ten moral precepts laid down by Buddha, prohibiting the destruction of life, theft, impurity, lying, use of intoxicants, eating at forbidden hours, attending worldly amusements, use of unguents and ornaments, the use of a large or ornamented couch and receiving money जात सौगतशीलैः शीतल स्वभाव येषाम्

whose natures became mild by the (practice of the) moral precepts enjoined by बुद्ध आसनोपान्ते उपविष्टा विसृज्या अनेकके सरिशवका यस्य स शावक तस्य भाव शावकता तया मुनिपरमेश्वरम्—he was the foremost of sages अकृत्रिम निषण्णम्—A परमेश्वर (emperor) sits on a सिंहासन (throne) which is only artificial (i.e. it has the shape of a lion), while दिवाकरः sat on a real सिंहासन (lion-seat) There is another idea बुद्ध is called मुनीन्द्र or मुनीश्वर So दिवाकरः seemed to be बुद्ध himself 'मुनीन्द्र श्रीधन शास्ता' अमं उप पल्लवम्—deer loked his feet The poet fancies that they drank from his feet tranquility of mind नीवारा wild rice 'तृणधान्यानि नीवारा' अमं प्रिया यन्तम् who prostituted मैत्री that was dear to his heart मैत्री means 'good will towards the whole world' 'अपकारिण्यभिप्रीति मैत्री' com The young dove looked like a lotus placed on the ear The word प्रिया suggests another sense मैत्री was as if his wife and he prostituted her by कर्णोत्पल (the पारावत) Remove the comma after व्यामोहम् In this long passage and elsewhere Bāṇa shows considerable acquaintance with Buddhist dogma and technique. जनित जनव्यामोह येन—the people were infatuated by the rays of the nails of his right hand (as he poured water into the beak of a peacock) The shining and dark-green neck of the peacock resembled an emerald water pot 'कमण्डलौ च करक' अमं The long neck of the peacock was like the neck of a jar Take away the comma after सवीतम् सवीत (past p p of व्ये with सम्)—'सवीत रुद्धमावृतम्' अमं पौरन्दर—पुरन्दरस्य इन्द्रस्य अय पौरन्दर दिवाकरः was covered with a red robe and looked like the eastern quarter arrayed in the mellow light of morn उल्लिखित (polished, wrought) पद्मसाग तस्य प्रभा प्रतिमा यस्य (adj of देहप्रमया) रक्तावदातया red and bright (pure) The quarters were reddened by the glow of his body The poet fancies that he taught the quarters to assume the red robes (peculiar to Buddhist monks) अनौद्धत्यम् freedom from insolence, modesty मन्दः कारेण that resembled a night lotus slightly closed The कुमुदः is white, his eye was white मन्दः मुदस्येव आकार यस्य जनेन क्षुण्णा (trampled upon) क्षुद्रजन्तवः तेषां जीवनार्थम् अमृतम् is शिन्ध (glossy), धवल and प्रसन्न (transparent), while his eye was affectionate (शिन्ध), धवल and प्रसन्न (quiet, unruffled) सर्वं मितम्—the idea is that he knew all the S'āstras From परमाणु the whole material world is produced See above p 12 परमसौगतः a very zealous or devout follower of Buddha. अवलोकित ईश्वर येन who

saw (i.e. recognised) an ईश्वर The Buddhists do not recognise an intelligent Supreme Ruler of the Universe This contradiction is got over by taking अव० in another sense अव० is a बोधिसत्त्व worshipped by the northern Buddhists अस्व लभम् though he never faltered (in the path of धर्म), yet he clung to austerities One who falters has to cling to something for support आलोक light यथा प्रकाशकम् he explained the proper worth of each thing, light shows objects as they are दर्शनार्थिनाम् (1) those who want to see, (2) those who desire to have correct knowledge सुगतस्य=बुद्धस्य अभि नीयम् fit to be approached प्र नीयमिव whose grace was to be prayed for even by Favour आत्मनो गीयम् who was to be longed for even by the Soul. जन्म जपस्य the source of जप (inaudible prayers) जन्म यमस्य would mean 'the source of यम' यम is the first of the eight *Angas* of योग 'अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहा यमा' योगसूत्र II 30 नेमि नियमस्य the circumference (i.e. the utmost limit or reach) of religious observances नियम may also mean the second *Anga* of Yoga 'शौच—सन्तोष—तप—स्वाध्याय—ईश्वरप्रणिधानानि नियमा' योगसूत्र II 32 तत्त्व essence कोश कुशलस्य the treasure of bliss or auspiciousness सर्वं तावा the all-in-all of good conduct दाक्ष्य दाक्षिण्यस्य the civility of courteousness i.e. the perfection of courteousness पार वा. the highest limit of compassion for others निर्द्वैति सुखस्य—Happiness itself would find pleasure in him अगम्भीराकारेण आरोपितः बहुमानः यसिन् in whom high regard (for दिवा०) was produced by his &c शिरसा वदन् he uttered words of salutation and also bent his head

P 73 l 33—P 74 l 16 दिवाकर विशत् महानु भाजः possessing the magnificence belonging to noble persons This qualifies अविशेषेण अप्राकृतेन not belonging to common men प्रकाशकेन goes with प्रश्रयेण प्रश्रयेण=विनयेन चक्षुषि ग्रहीत् he took him (i.e. greeted him) by his eye and heart We may also connect आह्लादित with चक्षुषि and चेतसि सम्पादित ससम्भ्रम अभ्युत्थान येन who (दिवाकरः) rose up hurriedly (to receive हर्ष). सङ्कलय्य having held together उद्ध लोल disordered by his rising up उत्क्षिप्य having raised up (his hand) महा . प्रशस्त हस्त—see for these बृह० 67 44-48, one of which is quoted on p 20 above गुरु मान highly thinking of हर्ष that had come as a guest, as if he were his *guru* स्वेन आसनेन—this is the highest mark of respect that can be shown to a guest.

आचम (Imperative 2nd plural of आस् to sit) अलोह जातानाम् goodness is in the case of the noble a fetter for tying fast, though not made of iron स्थाने it is quite proper दर्शनमेव पुण्य तेन अनुगृहीतस्—the idea is—your very sight adds to the store of my merit (पुण्य) and that is a great favour in itself पुनरुक्त superfluous अनुग्रह the favour (viz hospitable treatment by आसनदान and पादोदक &c) चक्षु प्रमाण यस्य स म्माण प्रसाद तेन स्वीकृतस् (मम)—I was accepted by you as your own by bestowing on me a favour whose standard is the eye & your very eye showed me the greatest favour possible पर चेष्टितम् the acts of civility (उपचार), such as offering a seat &c, make me a stranger & these civilities are to be shown to strangers only अति पुर in your presence to have the bare ground as a seat is the highest pitch (of honour) There is another meaning also 'to sit even on bare ground in the presence of a person like you is an impropriety (a violation of proper limits)' Read वृत्ति and take away the vertical line after it सम्भाषणमेव प्रवृत्त तेन अभिवेक तेन क्षालित सकल वपु यस्य प्रवेशे वृत्ति यस्य The idea is—when my whole body has bathed in the nectar of speech with you, water for the feet, that will only wash a part (प्रदेश) of my body, is useless (अपार्थक्य) 'पाद्य पादाय वारिणि' अम० If we read अतिभूमिरेव भवादृशा वृत्ति the meaning will be 'when my whole body has been bathed &c, then my remaining here in a particular spot before you will be the height of impropriety' This is not very happy

P 74 l 17—P 75 l 13 अलङ्कारो भाग्यते इति अलङ्कारश्च great politeness (प्रश्रय) is really the true ornament of the powerful (and not jewels &c, which are mere stones) प्रभवत् one who rules, powerful न प्रत्य वचनम् when the king did not accede to the words (of the sage) अनिहित व्युगलमेव निगट (fetters) तेन निश्चलीकृत हृदय यस्य कालकलाम् a portion of time 'पाप किल्बिषकलमपम्' अम० मूल वनम्—the idea is—he subsisted on fruits and roots only, consequently his breath was fragrant When he opened his lips, he as if sent forth (in the form of his breath) a bower of creepers fragrant with white flowers His white teeth were like flowers अभ्यवहार (food, eating) तस्मात् सम्भव यस्य (adj of वनम्) अद्य ससार—from this day this ससार (worldly life) is not only not to be blamed, but has become fit to be saluted (praised) प्रकाशित सत्सार येन that has manifested its excellent essence ससार is often spoken of as

असार, but now it is सत्सार (सत् being opposed to असत् represented by अ in असार) Or प्रकाशित सत्सु सार श्रेष्ठ (हर्ष) यसिन् 'सारो बले स्थिराक्षो च न्याय्ये ह्रीव वरे त्रिषु' अम० किं हृत what wonders may not living beings see? The meaning is—your splendid form is the greatest wonder in this world That being seen, a living person may be blessed to see many wonders, that are less marvellous अचिन्ति तम् presented unexpectedly जन्मान्तरेषु अवस्थितानि सुकृतानि दत्तमेव goes with फलम् दर्शयता goes with तप केनेन देवाना प्रियम् beloved of the gods Bāna uses the word in the same way as As'oka does in his edicts As'oka calls himself देवाना प्रिय The महाभाष्य uses it in a good sense 'के पुनर्भवदादयः । भवान् दीर्घायुः देवाना प्रिय. आयुष्मानिति' on पा V 3 14 (Kielhorn vol II p 405) But later Sanskrit grammarians assign the meaning of 'fool' to this word जात सुखस्य my mind has no longing for the happiness of final emancipation We must read निर्वृत्ति० with C निवृत्ति० also may be made to yield (though rather in a far fetched way) the same sense निवृत्ति cessation of the round of births and deaths) But the com says 'निवृत्तिश्चित्तविभ्रम' ०जीवितजनकम् who gives life : e who protects and supports पुण्य नाम blessed even are those merits, of which thou art the fruit (the fulfilment) Compare 'the words of प्रभाकरवर्धन 'फलमस्यनेक . अकलुषस्य कर्मण' (text p 24) सुकृत तप यै परिगृहीता. सर्वावयवा यै . ये वा. that constitute all your limbs मव्य य fortunate is manliness in that it has resorted to you. यत्सत्य to say the truth पुण्यभाज = हर्षम् पुन . जन्मनि Once more faith in human birth has been generated in me He means—up till now I had looked upon human birth as an unmixed evil, a thing to fly from, but now I think it has some inherent good in it नेच्छद्भि—I don't desire to see the working of Cupid, but in your person I have seen Kāma (: e you are as handsome as काम) अमृत कार्यमेव—the idea is—that your words are so sweet is natural, you are yourself full of अमृत and so your words (the effect) must possess the quality (माधुर्य) of the cause (you) Compare वैशेषिकसूत्र II 1 24 'कारणगुणपूर्वक- कार्यगुणो दृष्ट ' There is a well known न्याय (maxim) 'कारणगुणा हि कार्यगुणानारभन्ते' उपाध्या . यामि even though I reflect deeply I cannot fancy who your teacher could have been (in this humility) गुणग्राम —there is a suggested idea A village also may become शून्य (tenantless) when nobody has a long life वक्षे family, bamboo It was supposed that pearls were found in bamboos See above p. 193

मुक्त आस्य येन free from disease or hurt पारिप्लव restless 'चञ्चल तरल चैव पारिप्लवपरिप्लवे' अम० के वयम्—who are we to offer (fruits and roots that we share in common with all the foresters)? The idea is —there is nothing in this forest that I can call my own, fruits and roots belong to the foresters as well as to me So I cannot offer them to you as something special अपरो स्नाकम् this wretched body, that was never made useful to others, belongs to us कलि is the age of sin, so कायकलि means 'sinful body' C and T strangely enough translate 'But this wretched body of ours is only for another's service' सर्वं ध्याय all that has been left to us is for the welcome of our friend (इष्ट) He says —All that I can call my own is my wretched body, but that was never made useful to anybody But that is all that is left to me and I shall use it for welcoming you my friend स्वायत्ता . कतिचित्—he means —besides my body, I possess a few drops of learning that are completely at my disposal उप यत्ति but my affection for you does not stop to consider whether they (विद्याविन्दवः) will be of any use to you In my affection for you I place my learning at your disposal, whether useful to you or not does not matter C and T translate 'our friendship cannot hesitate how to make use of them' This is not correct Read कश्चित् for कश्चित् यदि लवम् He says that he would not press him to tell, if thereby he was likely to hinder even the smallest business of his (हर्ष's) अरक्षणीयानि अक्षराणि यस्य (adj of कथनीयम्) the words of which are not to be kept secret. कियान् अवधि- यस्य Separate वा अयम् सन्ततरूपेव विभाव्यते is seen to be as if afflicted

P 75 ll 14—P 76 l 6 राजा तु कीदृशीति दर्शित सन्नम यसिन् (adj of वचसा) that shows the flurry (of your mind due to my arrival) हृदय . करम् that supports (i.e. encourages, gladdens) the heart अन्यर्हितम् = पूज्यम् अनु यमपि though I do not deserve to be treated with respect विनष्टा निखिला. इष्टवन्धव- यस्य जीवि बन्धनम् the sole tie that keeps up my life निबन्धनम् tie, support अनुबन्ध continuity He means that he continues to live because of her विन्ध्यवनम्—is the object of अविशत् The student will notice that all the letters from वन to शत् are short वहुलम् abounding in &c कुलैः कलिलम् full of 'कलिलं गहनं समं' अम०. शरमेभ्य मय यसिन्. For शरम्, see p 66 मसिधै. सुषित पथिकगमन यसिन् where the journeys of travellers are hindered by huge buffaloes शर reed. कुश a kind of grass. अवट

pit तस्या वार्ता तद्वाता अभाजन भवताम् we are not fit (destined) to make such presents (उपायन) of glad tidings to you शमि मान of an age when passions are restrained जाता करुणा यस्य प्रक्षरित चक्षु यस्य whose eye was full of tears मह वर्तते there is a very pitiable occurrence व्यसन misfortune पूर्वं भूता भूतपूर्वा भूत रूपा who seems to have seen prosperity in former days सम्भा भगवान् honour her before her life leaves her अप्रोषिता प्राणा यस्या अभ्यु श्वासनै favour her with suitable comforting words अनुपरतपूर्वं कृमि मपि आर्यस्य गोचरगतम् even insects when once within your sight have never died before जाता अनुजाया आशङ्का यस्य who suspected that she was his sister अन्तर्द्वित इव as if melting inside For दोद्यमान, see p 42 गद्गदिकया गृहीत कण्ठ यस्य whose throat was choked up विकला वाक् यस्य whose accents were broken जीवे वन्तम् would she be still alive? आकारतो कीदृशी what sort of woman is she in appearance?

P 76 l 7—P 78 l 26 तथा निवेदितवानिति रोषसा by the bank यदृच्छया by chance हिम कातराणा frightened by the lotus beds withering through frost रसित humming He compares the weeping of females to the hum of bees and the tones of lutes सार्यमाण being touched gently with the fingers अति वर्तिनीनाम्—that were tuned to a high protracted tone वीणातन्त्रीणाम् of the strings of lutes एक तान यसिन् in which the note was one (and not complex) तान is defined in the सङ्गीतरत्नाकर I 4 27 as 'ताना स्युर्मूर्च्छेना शुद्धा षाड्बौड्वि-तीकृता ॥' तान is a mode of मूर्च्छेना, for which see above p 206 With रुदित, एकतान means 'incessant' अश्रुतिकरम् that caused loss of firmness : e that agitated me The principal sentence is दृष्टवान् असि च अबलाना चक्रदालेन परिभूताम् (l 25) योषितम् (p 77 l 22) दृष ह्योहितेन—this and the following instrumentals qualify चक्रदालेन below दृषत्वण्डै खण्डिता अङ्गुलय ताम्य गलत् लोहित यासाम् from whose toes shattered by pieces of stones blood was oozing पार्श्विषु प्रविष्टानि शरशलाकाशल्यानि तै शूल तेन सङ्कोचितानि चक्षूषि येषाम् whose eyes became contracted by the sharp pain of the points of the long *S'ara* grass that entered their heels (पार्श्वि m) अध्वनीनेन श्रेण श्वयथु तेन निश्चलौ चरणौ यस्य whose feet could not move owing to the swelling caused by the fatigue of the journey अध्वनीन from अध्वन् स्थाणवै त्रणै व्यथिता गुल्फा (ankles) तेषु बद्धा भूर्जत्वक् येन स्थाणव due to stakes or posts (from स्थाणु) बातेन (inflammation) खुडाना (ankle-joints) खेद- (pain) तेन खज्जा जङ्गा (leg) तथा जात ज्वर यस्य 'वातखुडो गतिप्रतिधातलक्षणो

वातव्याधि' com Or we may take वातखुट as the name of a disease like rheumatism or gout The अष्टाङ्गहृदय describes the disease called खुट or वातशोणित as follows—'प्रायेण गुडपात्राणां मन्त्रमणशीलिनाम् । अभिघातादशुद्धेश्च नृणामसृजि दृषिते ॥ अज्यरेण खुट वातव्यास वातशोणितम् । तदाहुर्नामभिस्तच्च पूर्वं पादौ प्रधादति ॥ विनेमा पात्राणां यै प्रलम्बौ तस्य लक्षणम् ॥' III 16 2, 4-5 पिण्डिका calf of the leg *जट्या (by the twisted fibres of date palms) जर्जरित जानु यस्य शतावर्या विदारित ऊरु यस्य शतावरी is a plant other wise called नारायणी विदार्या दारित (torn) तनुदुकूलपल्लव यस्य विदारी is a plant called in Marathi भुईकोइळा उत्कटा (prominent) वश-विटपाना कण्टका तेषां कोटिभि पाटित कञ्जुककर्षट (bodice cloth) यस्य फललोभेन आलम्बितानि (held) आनम्राणि *जालकानि उद्धृता कण्टका येषाम् (adj of *जालकै) उल्लिखित (scratched) सुकुमार करोदर यस्य कदर्थिता (teased, pained) बाहव यस्य With the pointed horns of deer they dug up roots &c for their food and their arms were wearied by the exertions For कदर्थित, see p 101 ताम्बूलविरहेण (absence of betel) विरस (dry) मुख तेन खण्डित कोमल आमलकीफल येन Everyone knows how welcome an आमलक fruit is in one's childhood, when one is thirsty कुशकुसुमाना आहत्या लोहिताना The flowers of कुश grass struck their eyes, which became red and swollen श्रयताम्—*gen sung of present p* of श्वि 1 P to swell लेपीकृत । मनशिला येन They applied red arsenic (Marathi मनशीळ) to their swollen eyes The अष्टाङ्गसंग्रह (उत्तरखान chap 16) prescribes red arsenic for swollen eyes 'दाहोपदेहरागाशुशोकशान्त्यै विडालकम् । कुर्यात्सर्वत्र पत्रैलामरिचस्वर्णगैरिकै' ॥ 2 मनोहाफलिनीक्षौद्रै कफे सर्वैस्तु सर्व जे ॥ 3' कण्टकिनीभि लताभि लून अलकलेश (small curls) यस्य किसलयै उपपादित आतपत्रकृत्य यस्य to whom tender foliage served as an umbrella (against the sun) *पुटे गृहीत अम्म येन पाथेयीकृता मृणालपूलिका येन that made a bundle of the fibrous roots of lotuses their provisions (in their wanderings) For पाथेय, see p 212 *शिक्ये निहिता नारिकेलकोशस्थ कलशी तस्या कलित रसालतैल येन that placed mango oil in a cup made of the outer (hard) covering of cocoanut fruit placed in a loop (शिक्य) made of the hems (दशा) of their China made garments There is another reading *सरलतैलेन (the oil of pine) कतिपयावशेषा *वर्षातै-अविस्लेन full of deafmutes, hunch-backed persons, dwarfs, deaf men and barbarians, that were helpless through grief and of whom only a few remained We must read कलसूक (for कलसूक) for which see p 99 These are usually described as

the attendants and guardians of the ladies of the harem
 बर्बर a low person, one not an Aryan The com says 'कलामूका
 पण्डका । एवमादयोऽन्त पुररक्षिण बर्बरा एतद्देशजा '. So it takes कलामूक
 in the sense of 'eunuch' आप लवण्येन—her grace which cover-
 ed every thing by its brilliance did not leave her even in mis-
 fortune A person born of a noble family does not forsake his
 master or friend even in adversity प्रति कायाम्—the tender
 (and therefore reddish) shoots of creepers were reflected in
 her bright complexion The poet fancies that her body
 was reddened by the bloody wounds of sorrow (and not by
 red shoots) सरसै (किसलयै) means 'juicy' Read पाटली० for
 पटली० पङ्कुरेण क्षत तस्मात् क्षरतीति तेन श्वाशिना Her feet were red
 with blood from wounds caused by sharp दर्भ grass The poet
 fancies that it was Alaktaka dye which ladies usually appli-
 ed to their feet In the forest they had no अलक्तक, but
 blood took its place अनुसरण habit कृता छाया यस्य that
 was shaded विगता छाया यस्य that had lost its lustre There
 is a pun on छाया- अकाश शयानाम् that surpassed even आकाश
 in शून्यता (being vacant-minded, being a void) For आकाश
 and शून्यता, see above (text p 2 ll 1-2) निश्चेतनतया she
 was fainting, earth has no intelligence (चैतन्य) in it (it is
 जड) मरु मृदा she heaved so many sighs that she seemed to
 be all sighs (२ e wind) Explain the following clauses simi-
 lary सन्ताप heat, grief निर तया—she had no support (२ e
 she had nothing that could keep up her drooping spirits),
 आकाश is also without support, it rests on nothing पारिप्लवतया—
 she was trembling (through grief), lightning flashes are
 tremulous मुक्तानि मुक्ता (pearls) अशुक (fine silken robes) रत्नानि
 कुसुमानि कनक पत्राभरणानि (paintings on cheeks &c) यया (with
 योषितम्) She had no ornaments &c on her person, as she had
 escaped from imprisonment and she was in grief The com
 takes मुक्ताशुक as one word 'मुक्ताख्यमशुक मालवदेशजमुत्तरीयम्' The
 कल्पलता is a mythical plant that was supposed to yield what
 was desired by its votary It may also drop down मुक्ता, अशुक &c
 In this case we must take पत्र as equal to वाहन (vehicles) and
 take आभरण (ornaments) by itself महावने—the woman was in
 a great forest, कल्पवृक्ष is in the great garden of Indra The com
 takes वन in the sense of जल Then we may explain that पारि-
 जात, which is one of the कल्पवृक्ष, was produced from the sea
 (महावन) at the time of the churning परमेश्वरस्य (शिवस्य) उत्तमाम्नि

पातेन दुर्ललित अङ्ग यस्या (with गङ्गाम्) who is insolent by falling &c, परमेश्वरस्य (of the great king ब्रह्मवर्मा, her husband) उत्तमाङ्गपात तेन दुर्ललितानि अङ्गानि यस्या (with योषितम्) whose limbs were wayward by the fall of the head of &c गा गताम्—the Ganges came down to the earth from the matted hair of शिव, the woman was lying on the earth (through grief) or walking on the earth (as she had no vehicle) मनीरथ brought the Ganges from Heaven, which fell on the head of शिव and which thought that by its force it would crush शिव 'विशाम्यद् हि पाताल स्रोतसा गृध्र शङ्करम्' रामायण बाल० 43 6 ०पादपल्लवाम्—her feet (पाद) were grey with pollen, the rays of the moon also were grey Remove the comma after पल्लवाम् लोकान्तरं—she wished that death might take her away to her deceased husband, the moon also goes to another sphere in the morning निजजलमोक्षेण कदथिता दक्षिता धवलायतयोर्नेत्रयो शोभा यया her long and white eyes were wearied by shedding tears and became dim If the water of the Ganges goes very low, then the lotus bed will show its long and white roots (नेत्र) For नेत्र, see pp 37, 53 Remove the comma after शोभाम् निमीलिताम् she was languid by the fierce heat of the sun, a कुमुदिनी closes its petals in the sun दग्ध . दिताम् the woman was disappointed at her wretched state (दशा), the flame of the lamp at dawn is made to fail by the wick (दशा) being burnt पाण्डु वपु यस्या her body was pale, the flame also becomes dimmer and dimmer पार्श्ववर्तिना वारणे अभि-योग तेन रक्ष्यमाणां who was saved by the perseverance of her attendants in dissuading her पार्श्ववर्ती वारण तस्य अभियोगात् रक्ष्यमाणा being saved from the attack of an elephant near her (with करिणीम्). महा ज्ञाम् the woman had bathed in a lake before she burnt herself in grief, the करिणी plunged in a deep lake प्रविष्टा ध्याने she was in deep thought स्थिता मरणे she was resolved on dying दूरीकृताम् separated from वि वा she was exhausted by wandering and was empty of life (as she had resolved on dying) आकुलाम्—her hair was disshevelled, she was absorbed in finding the means of dying धृत मौनेन च she had placed her hand on her mouth (in deep thought) and her lips were also silent मन्थुना=शोकेन अष्टै . लसैश्च—here and with the following instrumentals we have to supply the word उपलक्षिताम् अष्टै ..लसैश्च with her kindred and graceful gestures all gone मुक्तेन त्वना her ears were bereft (of ornaments) and her spirit was drooping आरम्भः effort,

undertaking भग्ने वलये —because she was a widow चरण—her attendants fell at her feet to dissuade her from dying, and points of grass pierced her feet हृदय—her eye was down-cast, she had enshrined in her heart her husband दीर्घं केशै her hair was loose and not tied into a braid क्षीणेन पुण्येन—She was so miserable that it seemed that the whole stock of her merit was exhausted स्वल्पा—she had only a few attendants left, she had not long to live अलसामुन्नेषे she was careless (or lazy) in opening (her eyes) It will be noticed that the author employs pairs of adjectives that are opposed in sense, such as अलसा and दक्षा, कुशा and स्थूला, निश्चला and चलिताम् विच्छिन्ना आशासु broken in hopes (i.e. she had no hope left) रिक्ता सत्त्वेन she was empty of energy or vitality अध्या सेन she was full of worry (lit. tenanted by) शून्या हृदयेन deserted by her heart आधा नाम a receptacle of agonies अव नाम् the abode of vicissitudes अश्रुति want of steadiness अवसाद languor, fainting अभियोग effort उद्वेग —she was the highest pitch of despondency पार—the other side i.e. the highest point of helplessness उपतापा sorrows, distress This is a favourite sentiment with Bāna, compare 'अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिमवनीयामात्मीयां कुर्वन्ति । सर्वथा न न कचन स्पृशन्ति शरीरधमागमुपतापा' काद० p 135 सा अवस्था यस्या सा तदवस्था कथं ब्रूये how shall I address this noble lady? Compare the end of the पूर्वभाग for a passage in a similar strain 'अतिप्रियोऽसीति पौनरुक्त्यम् &c' काद० p 237 वत्से प्रणय —He means that he is a perfect stranger and so cannot use the very affectionate mode of address 'वत्से,' which is only appropriate in parents &c चाटु flattery She was so young and he was comparatively so aged that there would have been no semblance of truth in calling her 'मातृ' आत्म सम्भावना honouring one's own self He would be placing himself on an equality with her by calling her a sister देवि रूप —Only her attendants can call her 'your Majesty', I am not one of them अस्फुटम् not clear, very general (mode of address) उपासिका a lay female votary of बुद्ध as distinguished from a Bhikshunī An उपासक is one that reveres the रत्नत्रय viz बुद्ध, धर्म and सङ्घ and observes the first five शीलस for which see p 223. मनोरथ —to call her 'उपासिका,' without knowing whether she is one already, would be only expressing my desire that she should be a follower of बुद्ध शून्य नाम्. accepting the position of a servant of hers (which I am not) इतर चित्तम् suitable to ordinary women

(and not to one so exalted as she seemed to be) अव० त्रियम्—to address her as 'longlived one' would be distasteful to her in her present condition (when she wanted to die) कल्या०... रुद्धम्—to address her as 'fortunate one' would be opposed to her present state (when she was a widow) असुनियतम्—that mode of address is not approved of by ascetics बाले पेतम् to call her a girl would be disrespectful to her जरारोपणम् attributing old age (which does not exist in her) आर्या is a suitable term for an elderly lady फलविपरीतम् opposed to the result which she is experiencing सर्वसाधारणम् common to all ladies (high or low) अनभिजातम् not well bred, rude या शोभते—as long as the cause of grief is not removed, so long one cannot ask her not to weep समा श्रित्य If I were to say 'be comforted', what is that on which she is to rely for consolation? स्वागतम्—these words are addressed to anybody and are very formal यातयामम्—stale 'जीर्णं च परिमुक्तं च यातयाममिदं द्वयम्' अम० ('याता यामा क्षपाशाः अस्य' क्षीर०) सुखं ते 'are you well or happy?' मिथ्या—because her very surroundings indicate that she is not क्षैण—see p 35 आर्याया इव रूपं यस्याः who had the appearance of a venerable lady कति .शार variegated with partially grey hair अतिरूपेणै very pathetic Connect हृदय with दहन्ती प्रतिपन्ना (accepted) परदुःखं क्षणं तस्य दीक्षा तस्या दक्षा skilful (or assiduous) in their vow taken by them of removing the sorrows of others सौगता = बौद्धा . करुणा गृह— a lady is honoured and made much of in her father's house So is करुणा in the teaching (शासन) of बुद्ध करुणा and मैत्री are two out of the four *Appamaññas* (अप्पमन्ञ्जा), the other two being मुदिता and उपेक्षा सज्जनता जैनी—the saints that follow जिन (१० बुद्ध) 'समन्तमद्रो भगवान् मारजिहोकोजिज्जिनः' अम०. पर . मुनीनाम् it is the duty of *munis* to strive to attain the next world C and T translate 'the religion of the Munis is a means to attain the next world' This is not correct The argument is —प्राणरक्षण is the highest पुण्य, पुण्य leads to परलोक and परलोकसाधन is the धर्म laid down for मुनिः You, being a मुनि, must therefore save the life of our mistress विप भूता overwhelmed by misfortunes आर्तं वचं येषाम् those whose words are distressed (१० convey the distress they are in). सिद्धक्षेत्र is the land of the सिद्ध १० those that have attained wonderful powers (such as the eight सिद्धिः, अग्निमा, लविमा &c) The idea is —those that are distressed will find that good men are their land of promise and that

the good will remove their distress The construction is इत्थं न स्वामिनी अस्मि प्रविशति आयोऽपि तावत् व्यापारयत्तु वाणीमस्त्यत्तु refers to प्रभाकरवर्धन , भर्तु refers to her husband ग्रहवर्मा प्रभासेन by the journey (of हर्ष) The reading of B supplies a gap The text does not refer to her mother nor to राज्यवर्धन निरबलम्बना without support नीचाराति refers to the king of Malva who killed ग्रहवर्मा प्रकृतिमनस्विनी spirited by nature कदर्थित सौकुमार्यं यस्या उपर्युपरि व्यसनै by calamities (befalling her) one after another निवा जनम् not minding her elders that dissuade her and whom she never disobeyed before even in dream अख स्वपि whose requests were not violated even in play अविद्यमान शरण यस्य helpless यथा स्या शोक from what you say (I gather that) her sorrow is beyond the reach of my words पुण्य आशय (अभिप्राय) यस्या whose thoughts are holy उपरिष्ठात् afterwards (after that moment) अभ्यर्थना request तु खमेव अन्धकारपटल तस्य मिदुरै capable of piercing &c सौ दर्शनै by the sayings of बुद्ध and his own illustrated by examples स्वकै सुभाषितै दक्षितानि निदर्शनानि येषु नाना कौशलै by his eloquent words weighty with various texts कुशल (पुण्य) शील यस्या प्रवो विष्यति will place her on the path of enlightenment अशरणाना कृपणाना (distressed) बहुयुवतीनां मरण यस्मिन्

P. 78 l 27—P 80 l 26 अथ सञ्जमम् भिक्षोरिदं भैक्षवम् (भाषितम्) निम्नीकृत मन यस्य—whose mind was depressed (by sorrow) सर्वे आकारै सबदति इति तथा सर्वा सन्देह whose doubts were dispelled by the very condition (of that woman) that agreed in all features with (that of his sister) अमण a Buddhist ascetic निष्कारणवैरिभि goes with भागधेयै यदि .याम if we can honour her somehow while she is alive &c if we can reach the place and find her alive तेन शाक्यपुत्रीयेण refers to the pupil of दिवाकर who had seen राज्यश्री प्रदिश्यमानं बर्तमानं यस्य पङ्क्यामेव—connect with प्रावर्तत (started) त पिबन्निव as if drinking the distance by his rapid steps मुमूर्षो (from the desiderative base of मृ) desirous of dying Read धारयसि The root in धरणी is the same as in धारयसि If the earth is धरणी (supporter), it must support even राज्यश्री प्रभाकरवर्धन was धरणीनाथ His daughter therefore is the daughter of the earth पुष्पभूति was the ancestor of हर्ष See p 1 (text, 4th उच्छ्वास) सुखरवश्य refers to ग्रहवर्मा, husband of राज्यश्री विवि .धुराम् overwhelmed with various agonies (आधि) न विबोधयसि why dost thou not

enlighten (also why dost thou not bring to consciousness)?
 भक्त . सुतोऽसि thou art asleep when your devotees are suffering
 torments युष्प पातिन् partial to the house of युष्पः राजधर्म was
 always associated with युष्पसूति's line The foremost duty of a
 king is to protect The cōm says 'राजधर्मो बुद्ध' पतङ्ग the sun
 चारित्र is called ungrateful चण्डाल, because it does not help
 राज्यश्री, though she guarded it jealously Many women
 are described as rising superior to all difficulties by their
 चारित्र (chastity) किं लक्षणे what have her auspicious
 marks settled for her? The idea is—is this the end that
 the auspicious marks on her body indicated would be heirs?
 प्रतापशील was an alias of प्रभाकरवर्धन (see p 1 text) निष्ठुर भाव
 the world of the dead is cruel सवादय declare नितान्तनि शूक
 extremely cruel श्वाक = चण्डाल सकामोऽसि thou hast secured
 thy desire गान्धारि—This (गान्धारी) and the following are
 the names of the attendants of राज्यश्री, who are making
 ready to kill themselves along with their mistress गृही पाश
 this creeper has already been taken by me The idea is—take
 another creeper for using it as a halter to kill yourself
 पिशाचि—She is called पिशाची because पिशाच are supposed to
 dwell on boughs हसि ह्रस्व why do you still beat your head?
 The idea is there will be an end of grief soon So don't beat
 your head now मुक्तगल = मुक्तकण्ठम् दूरी . सार्धः your friends are
 going far off i.e. they are all going to a land whence there is
 no return and where you and they may never meet शवशिविरे
 in this camp of corpses (after the women have killed them
 selves) शवरिके—this is addressed to some Bhūl woman of
 the forest who befriended them तनूनपाति in fire त्वमपि—
 there is a question here and in मातर्मातङ्गिके &c वत्स्य नगरे
 how will you dwell in the city of the dead which is hateful?
 विरा सायेन you are illumined (i.e. made famous) by your
 resolve to sacrifice your life in the princess' misfortune भृगु .
 मित्रे who know your lot viz. preparing to fall from a precipice
 For भृङ्गार see p 117 वीजय fan Separate नमति इन्दीवरिका देहि .
 काशम् give me room to go round the fire कुरवककोरकै (buds of
 कु.) आचिताम् (filled with) Remove the line after गृहाण चामर .
 कण्ठे . Oh! chowriebearer! again hold the chowrie to the neck
 This hardly makes any sense So we must read चरम् for चामरम्
 the meaning being 'clasp me by the neck for the last time'
 मर्षं हसितानि you must forgive my unchecked laughs due to

jests अग्रामी . निणि that lovest virtues not found among villagers (१ e noble) अन्तर room आपृच्छते bids farewell नाटक...धारी who managed dramatic performances for you पश्चिम last कतिकृत्व how many times? निर्माण . श. generally all creation comes to this (१ e all created beings have to suffer these reverses of fortune) धीरयसि किम् why do you comfort (or encourage) me still? केय . नानाम् what has (my present) condition to do with consolations (१ e I am past all consoling words) कृता - रोषा I have disregarded the wooing (of my mind) by my loving friends by falling at my feet पृष्ठत कृ— to turn the back towards, leave behind, disregard ग्रहिणि— you who are persistent (in dissuading me by holding my feet) 'निर्बन्धोपरागाकादयो ग्रहा' अम० महत्तरिका—chamberlain. दृष्टासि I have seen you (१ e I am at least fortunate enough to have seen you when departing this life) कर्मणा विपाका the fruit or reward of actions आर्यचरणानाम्—she probably refers to हर्ष her elder brother पर प्रणाम this is my last salutation at the time of departing to the next world 'हलहलक उत्कण्ठा' com It seems to be a Des'ya word It will be perceived that here there is a change from grief to joy, which suggests the coming of Harsha, according to the common belief of Sanskrit poets expressed in the words 'आवेदयन्ति प्रत्यासन्नमानन्दमग्रजातानि शुभानि निमित्तानि'. उच्च रोमाञ्च मुञ्चन्तीति ०मुञ्चि. किमङ्गीकृत्य relying upon what? वामेन—the throbbing of the left eye in the case of women is a good omen वृथा विरमसि in vain dost thou stop or stay रम् 1 A when preceded by वि, आ and परि takes the परस्मैपद only 'व्याहपरिभ्यो रम्.' पा 1 3 82 क्षीरिणि वृक्षे on a milky tree (like the figtree, or उदुम्बर &c) The crow sitting on milky trees was a good omen Note 'सुस्निग्धपत्रपल्लवकुसुमफलानम्रसुरभिमुखेषु । सक्षीरात्रणसुस्थितमनोऽवृक्षेषु चार्थकर ॥' बृह० 95 33, see also 95 16 and 1 हेषितम् neighing उत्तरत to the north आर्यस्य = हर्षस्य उपसर्ग—supply हर्ष.

P 80 l 27—P 81 l 25 अथ तेन ..सुवमिति आतु is to be connected with हस्तस्पर्शेन (1 31) प्रकोष्ठ.. क्षरता (the touch of his hand) that as if dropped a flood of juice capable of restoring life from the herbs tied on his forearm हर्ष had on his forearm some herbs by way of amulets His touch revived राज्यश्री, the poet fancies that it was the juice of those herbs that revived her वमते भावम् (touch) that as if emitted the in conceivable power of the jewels in his bracelet It was believed

that various drugs and jewels had mysterious powers, compare 'लौकिकानामपि भणिमन्त्रौषधिप्रभृतीनां देशकालनिमित्तवैचित्र्यवशाच्छक्तयो विरुद्धाने ककार्यविषया दृश्यन्ते।' शाङ्करभाष्य on वेदान्तसूत्र II 1. 27 'आवापक पारिहार्य कटको चलयोऽस्त्रियाम्' अम० अमृत क्षिरता—his bright nails resembled the moon's rays, which shower nectar (i.e. a sensation of coolness and pleasure) चन्द्रोदयेन च्युत शिशिर शीकर यस्मात् समुन्मिमील opened her eyes असम्भावित आगमन यस्य whose arrival was not thought to be possible स्वप्ने दृष्ट दर्शन यस्य तत्काले (हर्षस्य) आविर्भाव तेन निर्भर तेन which was full on account of his sudden appearance अभिभूत सर्वात्मा येन Connect सम्भारेण with उत्सृजन्ती वारि स्थूल प्रवाह यस्य (adj. of वारि) नदी वारि—she shed such floods of tears from her two eyes that there seemed to be two river channels (प्रणाल) at their mouth let loose A river at its mouth is very full मम्युना goes with आत्मा समुद्भूत भगिनील्लेहसद्भावं तस्य भार तेन भावित मम्यु यस्य whose sorrow became manifested by the great feeling of affection for his sister that swept over him करेण स्थगित (covered) मुख यस्य अग्रज elder brother विश्रम्य तन्वम् stop and then weep again (after some time) चिरसम्भावित अनेकदुःखनिबद्ध तस्य निर्वहण तेन बाष्पोत्पीड तेन पीड्यमान कण्ठभाग यस्या whose throat was choked by a flood of tears due to the completion (निर्वहण) of the numerous griefs that she had suffered for a long time काहलेन resembling that of a drum (काहल) आक्षिप्य being led away तथा in that way i.e. by the incidents that had happened मुहूर्त.. बाह्य having allowed some time to pass नि नीत brought by his pupil who was informed by a secret sign चिरप्रवृत्त अद्भुतजाल यसिन् Her eyes red with weeping resembled a red lotus If we read जात for जाल then the meaning is 'her eye red with weeping was like a red lotus sprung from the water of her long continued flow of tears' पुनरानीत नेत्रांश यस्या पति स्मृति whose eyes again filled with tears by the shock of hearing that he was familiar with her husband उद्धात allusion, blow प्रयत्नेन रक्षित आगत. सम्भार तेन भज्यमान वैर्य तेन आर्द्रं लोचने यस्य whose eyes moistened because his serenity was broken by the flood of rising tears that he checked with effort परावृत्त turned aside कल्याणराशे—this is addressed to हर्ष

P 81 1 26—P 82 1 27 अन्न भूपति -मन्दाकिनीम् अनु

चारम् obeying the observances of the world तस्या = स्त्री आहित अवधान येन attentively परवती शुचा beside herself through grief पतिपिण्डे प्रदर्शित. प्रयत्न. तेन प्रतिपन्न अभ्यवहारकरण यया who con

sented to take food when Harsha had made efforts to offer oblations to her deceased husband : e she ate when she saw that Pindas had been offered to her husband बन्धनाद् प्रभृति—she had been imprisoned in Kanoj by the king of Malva that killed her husband (text p 41) विस्तरतः—connect with सर्व-मङ्गणोत् संभ्रमम्—is governed by मङ्गणोत् गौडसंभ्रमम् the tumult of the Gauda king What this was is not clear The order in which the events are arranged here shows that the गौड king caused some tumult in Kanoj before राज्यवर्धन was treacherously murdered by him But we know that the king of Malva took कान्यकुब्ज by killing ग्रहवर्मा If we read संभ्रमगुप्ति, the sense is not much improved But if we read संभ्रमे, then the meaning is —‘he heard how his sister was sent away from Kanoj out of her prison by a noble named गुप्त at the time of the tumult caused by the गौड king’ With this reading it is easy to say that the tumult refers to the treachery of the Gauda king against राज्यवर्धन whose death राज्यश्री naturally heard after escaping from imprisonment निराकरणम् despising, giving up पराहता struck down, faint उपक्रमण undertaking, commencement यावत् up to विविक्तभुवि in a lonely spot लेशत little by little अय refers to ताराराज (the moon) परिभूय . भायो.—the moon has 27 wives, the नक्षत्रस्य यौ तारेण तरलतरा very brilliant by the advent of youth (ad) of भावा) रजनी . पूर the ear ornament of night पुरुहूत इन्द्र तस्ये पुराधा (family priest) तस्य विषणस्य—‘बृहस्पति मुराचार्यो गीष्पति, विषणो गुरु’ अम० पुरन्ध्री matron पत्नीयन्—पत्नी आत्मन इच्छन्—Wishing to make her his wife पत्नीयति is a denominative verb from पत्नी, according to ‘सुप आत्मन क्यच्’ पा 3 1 8 अतितरल extremely fickle तारा—for her seduction by the moon, see p 60 चकितचकोरस्य इव लोचने यस्या अतिक्रामया whose love for him was excessive सर्वाकारे अभिरामया charming in every gesture सर्वे गौरवाद् out of respect for the words of all the gods अविद्यमानानि इन्धनानि यथा स्युः (न्यथी) बरारोहा a beautiful woman (वर आरोह यस्या) ‘श्रोग्यान् आरोहो वरलिया’ अम० शे मान rising from the mountain in the east ‘अस्तस्तु चरमक्षमाभ्युदय पूर्वपर्वतः ।’ अम० We often have the word उदयशैल as in ‘उदयशैलो मित्रमण्डलस्य’ काद० वारुण, ल्यस्य—सागरस्य ससर = समञ्ज स्वेर गण्डस्थल यस्य the cheek of which was dimpled with a smile Sanskrit poets compare the cheeks of beautiful women with the moon Compare मृच्छकटिक I 57 ‘उदयति हि शशाङ्क कानिने, पण्डपाण्डु’ ससार मुखस्य—the geni

give is used in accordance with the सूत्र 'अधीगद्यदेशा कर्मणि' explained above स्व स्योऽप्यस्वस्य — स्व स्य means 'being in the heavens' and स्वस्य which resembles स्व स्य in sound means 'at ease' 'स्वरव्यय स्वर्गनादः &c' अम० स्ववीयस qualifies 'विन्दून् पीतः' 'प्रवाह तेन धवला तारा (pupil) यस्य आचेषु मुक्ताशुक्लतः pearl oysters drank them विषमुचाम् = सर्पाणाम् तै मुक्ताफलै — तारागण is seen in the sky and not in पाताल But the pearls were like stars and being taken to पाताल made the latter look like the sky एकादली a necklace with a single string of pearls The moon is said to be the lord of plants also 'ओषधीशो निशपति.' अम० हिमयेव अमृतं तस्मात्तन्मभव यस्या सा ०सम्भवा तस्या भाव ०वत्त्व Or we may dissolve as 'हिम च अमृत च ताभ्यां &c' The moon is cool and has also nectar in it पर्यधत्त wore नागार्जुनो नाम भिक्षु — नागार्जुन is a famous name among the Buddhists The राज-तरङ्गिणी (I 172-173) refers to him as a king that lived 150 years after Buddha In the बृहत्कथामञ्जरी (XIV 392-407) he is represented as an adept in रसायनविद्या and as the minister of a king called चिरायु The कथासरित्सागर tells us that he was a बोधिसत्त्व त्रिसमुद्राधिपतये — i e the lord of the Deccan, the peninsula of India, with seas to the east, south and west C and T think that सातवाहन ruled over जम्बुद्वीप, पुष्कद्वीप and शास्मलद्वीप But that is not correct The kings of the Deccan were represented as lords of the three oceans, while universal kings were represented to be lords of the four oceans Compare 'चतुरम्भोधिभोगभूति' (text p 60 l 16 above) and the words 'देवस्य चतुःसमुद्राधिपते हर्षस्य' in the 2nd उच्छ्वास, and the words 'त्रिसमुद्रतोऽपि सातवाहनस्य' applied to king 'सातकणि' (शातकणि ' in the Nasik Inscription (No 2), vide Bombay Gazetteer vol 16 p 550 King सातकणि is there styled 'सातवाहनकुलव्यसपतिठापनकरस' सातवाहन is the name of a family of kings of whom many were named शातकणि यद्यपि चार although entertaining persons like you by gifts seems to be an insult ओषधिविबुधा looking upon it as a medicine सर्वं प्रवृत्तेन who has set about to protect all beings रक्षणीय क्षरीर यस्य विष क्षया with the object of protection against poison अभ्याशे समीपे वर्तते इति ०वर्ती तस्य.

P 82 l 28—P 83 l 25 उन्मुच्य कर्तव्यानामिति. उन्मुच्य-मानाया while it was being untied लब्ध अवकाश येन that found them opportunity (of illuminating the world) विशद (brilliant) मह (तेजः) यस्य युगपत्—all the quarters were simultaneously rendered bright मुकुलि तरुभिः the trees as if bloss-

somed forth from their very roots, longing for their budding brides—the creepers The idea is that the splendour of the एकावली was the same that would be seen if trees blossomed forth even from their roots In this and the following clauses the author tries to convey the effect of the whiteness and brilliance produced by the unveiling of the bright necklace of pearls

अभि सूर्ये—As the rays of the एकावली spread all round, it seemed as if हंस (that have white wings) were flying for lotus fibres भर—by the very weight of the केतकी flowers, the pollen was scattered about गर्भभेदेन सूचित सूचीसन्धय तेन शुचिभिः bright with the numerous pointed leaves made manifest by the opening of the inside (of the bud, that was at one time closed) The केतकी flower is pale-white and bright We should read उद्दलित for उद्गलित उद्दिनीभिः the night lotuses seemed to wake up, bristling with their opening petals 'दन्तुरस्तूततरे तथोन्नतनदे विष्णु' मे० There is a suggestion The petals of (white) कुमुदः resemble the teeth When a handsome woman gets up from sleep and yawns, her gleaming teeth are seen सितदशनानां अश्रव तेषां माला तस्या आलोकैः लिप्यमान वन यथा स्वात् तथा प्रहसितमिव—smiles and laughs are white The teeth of वनदेवताः would send forth rays काश flowers are white शिथिलितः कुसुमकोशः तस्य केसराण्य अट्टहासेन निरकुश यथा स्यात्तथा they bloomed forth smiling without restraint with the filaments of their loosened buds चमरी dear have white tails. बाला- (hair) पल्लव इव तस्य परिवेशेन (circle) श्लेतायमानैः स्फायमाना (swelling) फेनिला (foamy) तरलतरा तरङ्गा (ripples) तान् उद्भिरति इति ०द्गारी तेन Foam is white The light of the full moon resembled the light of the एकावली and the pearls resembled stars (which pearls are fancied to be अपरतारागण) ०चक्रेण आक्रान्ताः ककुम् येन दावानलधूलिना धूसरित दिग्गन्तः येन The idea is — the quarters were obscured by the ashes of the forest fires, but if water were poured over, then the bright day would shine forth The एकावली was like the fair faces of the women (राजश्री and her attendants) that were washed after being tear-bedewed मासलैः thick आकुली चक्षुः again and again opening and closing his eye that was overpowered by the rays &c सर्वा रणीं filling all the quarters (with सहतिम्), fulfilling all desires (with एकावलीम्) पङ्क्तिः हतिम्—the row of pearls resembled the spray from the trunks of दिग्गजः, when it is collected in a row (पङ्क्तिः) वनमुक्ताम् (वना मुक्ता यस्याम्) having pearls thickly arranged, (वनेन

मुक्ताम्) free from cloud (with ज्योत्स्नाम्) लेखीकृतान् turned into a streak The necklace was like autumnal moonlight प्र चिह्नान् (प्रकट पदकचिह्नं यस्याम्) which is clearly marked by the central jewel (with एकावली), which is marked with clear foot-prints सञ्चारणवीथी road for moving about The pearls looked like the stars of the Great Bear Only the latter change their position in the sky from evening to morning हस्तमुक्ताम् which fell from the hand (because of the round and glossy pearls), that were without हस्त, a constellation (with सप्तर्षि) अभिभूत-
 ०भूषणानां (कौस्तुभादीनां) भूते प्रभाव यया (एकावली) that cast into the shade the powerful magnificence of the ornaments in the whole world, अभिभूत ०भूषणस्य (शिवस्य) भूते (ashes) प्रभाव यया that surpassed the glory of the ashes of शिव who is the ornament of the whole world देशानीं belonging to ईशान (१० शिव) शिव placed the digit of the moon on his head 'ईश्वर, शर्व ईशान' अम० चवल् हीताम् possessed of the quality of whiteness (with कान्तिम्); possessed of whiteness and thread (with एकावली) क्षीरसागर is white The एकावली was as if the whiteness of क्षीरसागर come out of it महीभूत राजान पर्वताश्च The Ganges goes round several mountains The एकावली had passed through the hands of many kings The Ganges purifies a man and prevents his falling into hell (दुर्गति). The एकावली would remove poverty. अनवरत स्फुरिता तरलस्य (मध्यमणे) अशुका यस्याम् (with एकावली); अनवरत स्फुरित तरल (moving) अशुक (fine silk cloth) यस्या (with पताका) A banner is carried in front (पुरस्तर) and its cloth is waving महे गमस्य of the approach (आगम) of the position of a great emperor एकावली announced like a पताका the great position that हर्षे was to occupy A banner also indicates the existence of (a temple of) शिव (महेश्वर) वनसारवत् शुक्लान् white like camphor (with एकावली). दन्तपङ्क्ति also is वन (thickset), strong and white, or it is white like camphor ईश्वर is हर्षे who sat facing (अभिमुख) the necklace ईश्वर means शिव also Or a king (ईश्वर) when favourable (अभिमुख) smiles on the man with whom he is pleased वर = श्रेष्ठ (with एकावली) वर a bridegroom The garland at the time of स्वयवर gratifies the desire of the bridegroom when thrown round his neck The एकावली fulfilled the highest ambitions and was white like flowers (स्रज). The world-bride as if chose हर्षे as the bridegroom by the garland-necklace निज लेख्याम्—the necklace could not be gazed at being surrounded by its own (dazzling) rays

A laughing woman may cover her face with her own hands (निजकर) and then it would be difficult to see her smile एकावली is fancied to be the smile (both being white) of the earth indicating its love for (हर्ष) विहसतिका gentle laughter For चक्षुराग, see p 149 The reading सुधायाः is not so good सुधा is white अक्षमाला rosary It is राजवर्मे to be absorbed in मन्त्र (state policy), कोष (treasury) and साधन (army), one who takes a rosary (he becomes an ascetic) is intent upon mastering the numerous *Mantras* (hymns or spells) स. भूता that (एकावली) was an ornament of the ocean (the pearls of it being found in the ocean) स. भूत which was ornamented with the seal (of कुबेर) सख्या कार् which was as if the board or fillet engraved with the calculations of the treasures of कुबेर Each pearl of the necklace resembled a figure drawn in calculation कुबेर is the lord of riches and treasures. बन्धुर high, raised 'बन्धुर तूत्रतानतम्' अम० के त्वनोपि who are we even to control our own selves? The idea is that he is not master even of his own self, that his soul has come to belong to the ascetic. किमुत. नस्य वा much more therefore have I no control in accepting or rejecting (the necklace) परवन्त in the hands of others अत्र ..कर्तव्यानाम् you may do what you like with this (body) कामचारः acting according to one's will.

P. 83 l 26—P 85 l 12 समतिक्रान्ते मरसीत् लब्ध-विश्रम्भ-यया who took courage उपांशु *ad* in a whisper शुचा विनयम् the unbearableness of her sorrows impels her and lessens her modesty, being ordered by wretched fate हतदेवेन दत्त आदेश-यस्ये (with असहता) This passage is corrupt Some MSS read व्यापारयति, which is a good reading, others read व्याहारयति (makes her speak). Another reading is हतदेवदत्ता च दशा, which is better than the text अवलम्बन support, compare मनु० 9. 3. 'पिता रक्षति कौमारे भर्ता रक्षति यौवने। रक्षन्ति सविरे पुत्रा न स्त्री स्वात्मवर्हेति ॥', there is a similar passage in अनुशासनपर्व 20. 21 दु. मान serving as fuel to the fire of sorrow प्राणित केवलम् to continue to live is sheer immodesty For शालीन, see p 28. प्रतिहतः frustrated. काषा-ज्ञया by being allowed to assume the red robe दयाय synonym आक्षेप epilepsy 'आक्षेपस्यापसारस्य' com. This is not the usual meaning of the word तारुण्य तमसः (sorrow) is the youth of darkness. Darkness reigns supreme when a person gives himself up to sorrows विशेषण विषय it is a kind of poison Or the meaning may be 'sorrow is an epithet of poison.' अनन्तक यक-

it is the lord of the city of the dead, but without यम अविद्यमान अन्तर्क यस्मिन् यम is the lord of प्रेतनगर The विरोध is got over by taking अनन्तक in the sense of 'never ending' अविद्यमान अन्त यस्य For क, see p 68 प्रेत नायक also means 'that leads to प्रेतनगर' i. e. that kills a man Explain the following विरोध in a similar way अनिवृत्ति धर्म यस्य the characteristic of which is that it is not extinguished But fire can be extinguished So अ..धर्म means 'the characteristic of which is that there is no happiness in it' अक्षय not consumption But राजयक्ष्मन् is the same as consumption (क्षय) So अक्षय means 'endless' अ निवास who is not the abode of लक्ष्मी, which is the abode of distress लक्ष्मी dwells on the chest of विष्णु (जनार्दन), शोक is जनार्दन i. e. torment people (जनानर्दयतीति). अपु क्ष. that is not working for पुण्य, that is due to one's sins (in former lives) A Jaina mendicant (क्षपणक.) takes to the order of mendicancy for storing merit क्षपणक also means 'that destroys' (life) अ. ध in which there is no waking up, in which there is no discrimination (in the mind) After sleep, one gets up निद्राप्रकार also means '(sorrow) that scatters about i. e. destroys sleep' अन धर्मा the characteristic of which is to be active (not dull or dazed), which resembles fire (अनलस-धर्मा and अनल-सधर्मा) In सन्निपातज्वर a man becomes अलस For सन्निपात see p 80. सन्निपात also means 'that pulls down people' धर्म becomes धर्मेन् at the end of a बहुव्रीहि when preceded by a single word 'धर्मादिनिचुकेवलात्' पा 5 4 124 अ चर that is not in the company of शिव, that is ever associated with evil विनायक = गणेश Pictures of शिव are generally represented as having गणेश on his lap विनायक also means 'an obstacle,' or 'one that leads a man astray' 'विनायकस्तु हेरम्बे ताक्ष्ये विष्णे जिने गुरौ' Compare 'अशिवमूर्त्यो महाविनायकाधिष्ठिता' काद० p 287 There is another meaning also. A Jaina (i. e. sight of a जैन) is associated with evil, compare text p 20 'अभिमुखभाजगाम नम्राटक' अ वित not attended upon by mercury, not resorted to by wise men ग्रहवर्ग the group of planets, a number of eclipses or ghosts 'निर्वन्धोपरागार्कादयो ब्रह्माः' अम० अ. समुत्प not caused by योग, springing from bad luck or evil conjunctions of stars For योग, see above p 204. ज्योति प्रकार a kind of light (i. e. highest knowledge), a kind of fire Higher knowledge (about ब्रह्म) cannot be had without योग (चित्तवृत्तिनिरोध). कोहा..कोप it is a delirium due to कोह (affection, ail) वायु is one of the three humours and प्रकोप

means its excess Oil is prescribed against वायुप्रकोप as an outward application, so in स्नेहात् प there is a विरोध, which is removed by taking स्नेह to mean affection मानसात् from the मानस lake, from the mind There can be no fire in the lake आर्द्रभावात् from moisture, from tender feelings रज क्षोभ agitation of passion, scattering of dust Dust is laid, not scattered by moisture रसात् out of juice (or fluid), out of affection अभिशोष dryness (of mouth), that makes a man wither रागात् out of affection, out of redness कालपरिणाम that ends in death, that is transformed into darkness Out of redness one cannot make a dark thing तदस्या०—The construction is तत् (तसात्) अस्य (शोकस्य) विदुषामपि हृदयानि न अल सोढु आपस्त किमुत अवलाना हृदयम् Reid अनस्रास्रलाविण (that makes one shed tears continuously, that makes blood to ooze forth continually) हृदयमहात्रणस्य—शोक is a great wound of the heart Blood comes out from a wound बहुला दोषा अन्धकार इव तेन लब्ध प्रवेशप्रसर येन—sorrow enters the heart that is labouring under the darkness of many faults and robs the man of his life A robber also enters in the darkness of night बहुलस्य (दृष्णपक्षस्य) दोषा (रात्रि) तस्या अन्धकारे लब्ध प्रवेशप्रसर- येन शून्यताहेतोः which is the cause of the mind being vacant, that causes depopulation महान् भूतग्राम (प्राणिसमूह) तस्य घातक तस्य—sorrow kills many beings महान्ति भूतानि यस्मिन् महाभूत ग्राम (village) &c One who destroys a village causes depopulation महाभूतानि पृथिव्यसेजोवाय्वाकाशानि तेषां ग्राम &c If the five elements are destroyed nothing will be left सकल दक्ष expert in exhausting the whole body, expert in destroying all in battles दोष-वर्तिन pre-eminent among faults, a bad emperor कार्यम् emaciation श्वास- sighing, hard breathing प्रलाप lamentation, delirium उपद्रव affliction, bad supervenient symptoms असद्ग्रहस्य an evil planet, which is persistence in a bad thing सकल केतो which indicates the destruction of the whole world, which is fire in destroying &c शोक is a fire (धूम केतु चिह्न यस्य). 'अभ्युत्पातौ धूमकेतु' अम० जीवि० applies to both शोक and वज्र in the same sense अक्षणरुचे न क्षणे (उत्सवे) रुचि (liking) यस्मिन् 'कालविशेषोत्सवयो क्षण' अम० अविद्यमाना क्षणरुचि (विद्यत्) यस्मिन्- विद्यत् flashes only for a moment (क्षण रुचि यस्याः) When a bolt falls in a cloudless sky, there is naturally no lightning क्षणप्रसा is given by अमर as a synonym of विद्यत् For वज्रपातस्य, see p 25 (text) 11 Compare महा० उग्रोपपर्व 84 5 'अनज्जेशनिनिर्घोष' स्फुरन्त्य अनवथा (blameless,

pure) विद्या एव विद्युत तामि उद्द्योतमानानि illumined by flashing and pure lightning like lores The lores are either four or fourteen 'पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिता । वेदा स्थानानि विद्याना धर्मस्य च चतुर्दश ॥' याज्ञ० I 3 (१ e the four Vedas, six वेदाङ्ग, पुराण, न्याय, मीमांसा and धर्मशास्त्र) The four (in the case of kings) are आन्वीक्षिकी, त्रयी (वेदत्रयी), वार्ता and दण्डनीति (अर्थशास्त्र p 6) विद्युत् also is flashing (स्फुरत्) and bright गहना ग्रन्था ग्रन्थय इव तेषां गूढ गर्भं तस्य ग्रहणेन गम्भीराणि profound by grasping the hidden meanings lying in deep works The interior of a fleshy knot is also deep कठोर well-developed, hard A swelling (ग्रन्थि) is hard, a गर्भ becomes developed (कठोर) बहु बृहन्ति big with carrying many S'āstras A swelling makes the part swollen look big and heavy So a गर्भ also has to be borne (उद्बहन) by the mother न अल सोढु आपात are not able to bear the onset (of sorrow) नवमालिका jasmine सरस juicy (with विसतन्तु), affectionate (with हृदयम्) सत्य व्रत यस्या who is true to her vow उपालम्ब्यते rebuked अमूढेन without being bewildered मर्त्यधर्मणा = मनुजेन पुरा कर्तुम् who can change these ancient rules of conduct? There is a suggested meaning —these decrees of fate due to actions in former lives, who can gainsay In this and the following there are laboured puns everywhere जन्म घटनानि (union, happening) एव ०रज्जव. For पञ्चजन, see p 124 All people have to undergo the long round of births, deaths and old age The ropes of the water-wheel also are very long and revolve (ससरन्त्य) night and day पञ्चमहाभूतान्येव पञ्चकुल तेन अधिष्ठित अन्त करणव्यवहार तस्य दर्शने निपुणा, पञ्चमहाभूतेषु १ e भूतात्मके शरीरे अधिष्ठित अन्त करण The ideas here are rather complicated The mind presides over the body (१ e regulates its movements) that is made up of the five elements यम notes what men do and what is passing in their minds Compare the verse 'आदित्यचन्द्रावनिलोऽनलश्च धौर्भूमिरापो हृदय यमश्च । अहश्च रात्रिश्च उभे च सन्ध्ये धर्मोऽपि जानाति नरस्य वृत्तम् ॥' 'धर्मराज. पितृपति. यसः ॥' अम० यम spares none (सर्वैक्य) and is terrible A king's ordinances (राजस्थितय) are applicable to all (सर्वैक्य) The king sees into the transactions and documents (करण) of the पञ्चकुल officers They seem to be the same as modern Panchait Compare the word पञ्चमण्डली in C I I vol III p 31, 32 For करण, see above p 167 धर्मसदृशो राजा तस्य स्थितय We must read अक्षममाणा. क्षण.. माण, not allowing even a moment to pass (every moment is calculated by the water-clock) कालनालिका: the Ghatukās of

Death (काल), the Ghatikās of time नाडिका also means 'water-clock' आयुष्क कुशला expert in calculating the span (कला, portion) of life (allotted to each individual), expert in calculating the कलास निलये निलये in each house, at the time of destruction (or in each Hell) निलय is equal to निरय, see above p 125 for identity of र् and ल् कला, क्षण and नाडिका are measures of time 18 or 15 निमेष are equal to a काष्ठा, 30 काष्ठास to a कला, 30 कलास to a क्षण and 12 क्षणस to a मुहूर्त which is equal to two घटिकास See अमरकोश for this For a different table and for a water-clock, see ब्रह्मपुराण 231 6-9 'निमेषो मानुषो योऽय मात्रामात्रप्रमाणत । तै पञ्चदशमि काष्ठा त्रिशत्काष्ठास्तथा कला ॥ नाडिका तु प्रमाणेन कलाश्च दश पञ्च च । उन्माने नाम्भस सा तु पलान्यर्धत्रयोदश ॥ हेममाषै कृतच्छिद्रा चतुर्भिश्चतुरङ्गुले । मागधेन प्रमाणेन पलप्रत्यस्तु स स्मृत ॥ नाडिकाभ्यामथ द्वाभ्या मुहूर्तो दिजसत्तमा ।' आयुष्कला is proper according to 'इदुदुपवस्य चाप्रत्ययस्य' पा 8 3 41 चण्डिका fierce, the goddess Durgā The command of Yama goes forth in the world सर्वं पातिनी—at Yama's word, the lives of beings are offered at his feet, to Durgā all sorts of animals are offered उपहार = बलि प्रेतपति यम तस्य पटहा . Drums announce the march (प्रयाण) of a king's army The drums of Yama announce the departure of the life of all beings पेटकै in groups प्रतप्तलोहवद् लोहिते अक्षिणी येषाम् whose eyes are red like heated iron कालकूटस्य इव कान्ति यस्य स ० कान्ति काल (dark) काय येषाम् कालपाश पाणौ येषाम् कालकूट is the same as हालाहल poison, which first came out at the churning and darkened the throat of शिव There is an allusion to gamblers, whose eyes are red through late hours, envy and hatred and who have dark dice (पाश) in their hands भीषणकिङ्कराणां करै घटित (struck) यम पुट तस्य पडुना (sharp) टाङ्कारेण भयङ्करा . Separate घोरा वातघोषणा the terrible proclamation of death (with यमकिङ्कर), and read घोरा वणा as one word (with servants)—proclamations in which there is fierce beating (of the drum or bell) घोरे आवात यस्या सा ० वाता घोषणा King's proclamations are announced by his servants that ring a bell and collect (सहरण) all people to listen to them The messengers of Death (किङ्कर) destroy (सहरण) all beings बहन्ति—is to be connected with वीथय बहुचित्ताना भूमै भूसरिता ० पतका तस्यां पडुपतिता गृध्रदृष्टि यासु—where the keen eye of vultures falls on the banners of Yama darkened by the smoke of numerous funeral pyres शोकेन कृत कोलाहलः यामि ता ० हला ० म्बिन्य तासा विकीर्णा (dishevelled) ० कलापा तै . शबलं शवशिविकासहस्र तेन सङ्कुल —

round the biers of their husbands widows scream and then
 hair sticks to them किलकिंलायमाना इमशानशिविरे शिवाशवाका
 यास्तु—there are howling young ones of female jackals in the
 cemetery वरलोक आवमथ इव तस्य पथिका तेषा सार्धं तस्य प्रस्थाने विशिखा
 तेषा वीथय (rows, lines) 'रथ्या प्रतोली विशिखा' अम० The roads
 lead the sojourners to the next world to their destination
 There is another meaning आवमथ a resting place, an asylum
 for students and ascetics Roads lead the intending travellers
 to an आवसथ (outside the town) whence they make their
 प्रस्थान (start for the journey) There are heaps (चिता) of
 fuel and cowdung burning near it and a पताका too Vultures
 hover over it in search of crumbs Their wives scream round
 their palanquins (शिविका) when they start and urchins are
 merry round the encampment (शिविर) of travellers The
 student will note the chain of alliteration in the next clause
 सकल लम्पटा greedy to taste the mouthful ॥ the whole world
 He means the night of destruction (कालरात्री) threatens all and
 would spare no man बहला thick 'बहलिहा छिद्रान्वेषिणी' com—
 striking at a weak point लोहितेन आचिता full of blood चिताङ्गारै
 काली dark with the charcoal of the pyre The words suggest
 the tongue of a cow The tongue is बहला and बहलिहा (licks
 the shoulder of the calf) 'स्कन्धप्रदेशस्तु वह' अम० The tongue
 licks mouthfuls of grass It is red (लोहिता) and full (आचिता)
 and the cow may be dark like अङ्गार वृत्ति मृत्यो the hunger of
 Death that devours all beings never learns satiety अति वाहिनी
 flowing very quickly महान् भूतग्राम (भूतसङ्घ) तस्य गोष्ठ्य (meet-
 ings) According to Buddhist philosophy everything is
 transitory (सर्वं क्षणिक) and hence the group of five elements also
 must be so रात्रि देहिनाम् the sticks of the cage of the machine
 —like body of men are liable to break in the night A cage set
 to catch wild animals may be shattered by them at night
 रात्रिषु may refer to कालरात्रि अणु माणव the atoms that create
 this body, being helpless against the oncoming (आवेश) of good
 and evil, are liable to be shattered विशरारु from शृ with वि
 जीव...तन्तव the threads of the strings that fasten the soul (in
 the body) The threads of पाश (snares) and the strings of
 lutes also are likely to break सर्वं नश्वरम् the whole world,
 which is perishable, is not independent (is not master of itself)
 तमस वातुम् to allow full scope to darkness (ignorance) तम. is the
 third गुण of out of the three (सत्त्व, रजस् and तमस्). मेधाविनि is

addressed to राज्यश्री, it also goes with मनसि. पको...धृते A single moment of discernment becomes the support of steadiness of mind & e makes the mind steady For प्रतिसख्यान see p 119 अपेक्षणीय. to be cared for पितृकल्प almost like your father For करप, see p 38 काषायग्रहण करोतीति त ज्ञाय वताम् 'this (प्रव्रज्या) is the best place for the wise (for the self-restrained) वत्सल affectionate सर्व. योगे by all means you must act according to his order

P 85 l 13—P 86 l 6 उपरत जगाम. अन मित्ता created by Fate, though not requested to do so विषम. स्तम्भा pillars for support in serious calamities Pillars support a house स्नेहा मूर्तय who are full of affection, that are wet with oil मोहा ध्वसिन that destroy the darkness of error (delusion) धर्मप्रदीपा that illuminate the law A lamp also destroys darkness &c प्रणय लिप्ता rendered naughty by the gift of affection, spoilt by giving what is asked for A spoilt child may ask for what is दुर्लभ धीर वद्वभत्वम् the knowledge that one is loved emboldens even a steady man, the levity of his heart urging him to transgress proper limits हृदयस्य लघिन्ना लङ्घित (लङ्घनत्वम्) शालीन गल्भ्यम् the desire to secure one's objects teaches even a modest man to be overbold For शालीन, see p 28 अभ्य मार्गा the noble respect the limits of request, as the ocean does The idea is —the ocean, though so full, does not pass beyond the prescribed limits, so the noble, though galled by unreasonable requests, do not reject them but respect them दत्तमेव च शरीरम्—See text p 75 ll 7-8 सर्व लालनीया must be fondled for a while even in spite of the neglect of all my duties अवधीरण (neglect) एव उपरोध (obstacle) बाहोर्विधेयै being the servants of (& e under the control of) our arm दीय मिदम् Give this your body to me who am your guest & e you must be my guest and accompany me अयं चन refers to हर्ष himself यावत् प्रजा while I lessen the burden of my vow (& e fulfil my vow) and comfort the subjects distressed by the sorrow of my father's death. तावदिमां अस. मेव प्रतिबोध्यमानामिच्छामि so long I desire that she should be enlightened, while still remaining by my side The instrumentals कथाभि, उपदेशै, &c, are to be connected with प्रतिबोध्यमानाम् कथाभि. धर्माभि by righteous discourses कुशल. रजोभि by advice free from passion, that brings about right knowledge अविद्यमान रज (रजोगुण) यस्मिन्. शीलो नाभि by instruction that produces quiescence by the practice of the

S'īlas For शील, see above p 223 केश भूतै that are the cause of the abandonment of the केशः केश means 'evil passions' They are ten such as लोभ, मोह, मान, दृष्टि (heresy), विचिकित्सा, (doubt), त्याग (sloth), औदत्यम् &c केशः are the causes of sinful actions and therefore of rebirth तथागतैर्दर्शनैः by the doctrines of बुद्ध. समाप्तं कृत्य येन (adj of मया) अतिसृजन्ति grant सुरनाथम् = इन्द्रम् दधीच — the gods requested दधीच for his bones which were to be turned into a वज्र for killing वृत्र See वनपर्व chap 100 मुनिनाथ = बुद्ध 'मुनीन्द्र श्रीधन शास्ता' अम० अनपेक्षिता आत्मस्थिति येन who cared not for the continuance of his life अनु कृत्वा thinking that it was an act of compassion वठरसत्त्वैः to animals that are dull i e to beasts like the lion The com refers to the story of Buddha's offering himself in a former life to a hungry lioness that was about to devour its own young This story occurs in the जातकमाला (Harward series) where it is a व्याघ्री and not a lioness भव्या the good or worthy Read इम for इमाम् Remove the line after इम. Mark the construction (गुणा बलिं गृह्णन्ति primitive, असौ जन. गुणान् बलिं ग्राहयति causal, गुणा अमुना जनेन बलिं ग्राहिता passive causal) चेतसा . जनेन this person (i e I) already made in his mind an offer of this body to your virtues If we read कायकलि that will be in keeping with the words on p 751 7 (कायकलिरस्माकम्) उपयोगस्तु गुणवदायत्त the use of it is in the hands of you, a virtuous man तस्मिन् refers to दिवाकरमित्र अभिनन्दित. प्रणय. येन who welcomed his request or friendship निर्वात is the श्वर who gave intelligence about दिवाकर० अनुजाह्वि along the banks of the Ganges जाह्व्या. अन्वायतम् (अन्वयीभाव).

P 86 ll 7—29 तत्र च नरेन्द्रायेति प्रणयिष्यः to his friends ततार crossed over i e set बहल . पिङ्गल tawny with thick and plentiful honey (with पङ्क०), tawny like thick &c (with दिवस) पङ्कजानां आकर (समूह) bed Both the lotuses and the day are dear to the चक्रवाक See pp 10, 57 The sentence is पूषा रोचिषा जालकानि पुनरपि निजवपुषि सञ्जहार—the sun again withdrew in his own body the masses of his rays प्रकीर्णानि dispersed (with rays), published or promulgated, or scattered (with यजूषि). नवरश्मिरसवत् अरुण. वर्णं येषाम् (with जालकानि) or ०रसेन अरुणा वर्णा (letters) येषाम् (with यजूषि) कुपित वान्तानि vomited from the mouth of the angered याज्ञवल्क्य. याज्ञवल्क्य was the pupil of वैशम्पायन, who was the pupil of व्यास वैशम्पायन incurred the sin of ब्रह्महत्या. He asked his pupil to perform some sacrifice whereby he might

be purified याज्ञवल्क्य said that the Brāhmanas to be invited for the sacrifice had no holiness in them At this expression of disrespect for Brāhmanas his teacher got angry and said 'मुच्यता यत्तयाधीत मत्तो विप्रावमन्यक ॥ निस्तेजसो वदस्येतान्यस्त्व ब्राह्मणपुत्रवान् ।' Thereupon याज्ञवल्क्य vomited the Yajus hymns, which the other pupils took in the form of partridges (तित्तिरि) Those hymns came to be called कृष्णयजुर्वेद, while याज्ञवल्क्य promulgated a separate recension, which he received from the sun, called शुक्लयजुर्वेद 'मयाप्यल त्वयाधीत यन्मया तदिदं द्विज ॥ इत्युक्त्वा रुधिराक्तानि सरूपाणि यजूषि स । छर्दयित्वा ददौ तस्मै स्वेच्छया चाययौ मुनि ॥ यजूष्यथ विसृष्टानि याज्ञवल्क्येन वै द्विज । जगद्भुस्तित्तिरा भूत्वा तैत्तिरीयास्तु ते स्मृता ॥' विष्णुपु III 5 10-12 The oom makes याज्ञवल्क्य a pupil of शाकल्य लोका जूषि—लोकस्य आलोकं जुषन्ते—that like to illumine the world (with rays) लोकालोकं पर्वतं तं जुषन्ते that visit or go to the mountain लो० लोकालोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीपः Beyond लोकालोक there is complete darkness and on this side of it there is light See विष्णुपु० II 4 'लोकालोकस्ततः शैलो योजनायुतविस्तृतः । ततस्तमः समावृत्य तं शैलं सर्वतः स्थितम् । तमश्चाण्डकटाहेन समन्तात्परिवेष्टितम् ॥' 95-96 पापं मुष्णन्ति इति पापं—applies to both क्रमेण च—the principal sentence is क्रमेण च उष्णाशु (सूर्यः) मुहूर्तमदृश्यतः ससुषोद्धमानः (increasing) मासलः (thick, deepened) रागः (red colour) तेन रोचिष्णुः The poet now puts forward many similes to convey the idea of the redness of the disc of the setting sun It resembled the congenital crest jewel (चूडामणि) of अश्वत्थामन् (son of द्रोण) placed in his turban उष्णीषवन्धे (उष्णीषस्य बन्धं यत्र तत्र शिरसि) सद्भजः 'उष्णीष शिरोवेष्टकिरीटयो' अमं वृकोदर भीम तस्य करेण उत्पादितः (snatched off) प्रत्यग्र शोणितं तेन शोणं अङ्गरागं तेन रौद्रं (looking) terrible with the red unguent of his own fresh blood When the jewel that was on his head from birth was snatched away, blood spurted on his body The colour of the sun's body (अङ्गरागः) was red like fresh blood For the story see महा० सौप्तिकपर्वं chap 14 and 15 अश्वत्थामा discharged ब्रह्माक्ष and अर्जुन in return did the same, when नारद and व्यास intervened, अर्जुन took it back, but अश्वत्थामा could not and so he had to give the jewel on his head in exchange for his life कपालं पैतामहं (the sun looked) like the begging skull-vessel of Brahmā (पितामहः) reddish by being filled with blood from the veins and arteries of the head, that was hurled down by Ś'iva who is skilled (or fond of) in giving aims to the Rudras हस्तेभ्यो

भिक्षादान तस्मिन् शोण्ट पुरमथन तेन मुक्त मुण्ट तस्य शिरानाडीना रुधिर तेन पूरण तेन कपिल We must read ०पूरणकपिल We may also take रुद्रभिक्षा in the sense of terrible alms The story alluded to is the cutting off of the fifth head of Brahmā by Ś'iva. The Rudras are eleven, chief of whom is रुद्र or शम्भु रुद्र is called त्रिपुरान्तक or पुरमथन because he burnt down the three cities of gold, silver and iron built by Maya for demons in the sky, air and earth See द्रोणपर्व chap 202 64 'अमुराणां पुराण्वासस्त्रीणि वीर्यवता दिवि । आयस राजत चैव सौवर्णं परम महत् ॥' पितृवधेन रुधिर राम (परशुराम) तेन राणेन रचित 'रागस्तु मात्सर्ये लोहितदिषु ॥' क्लेशादावनुरागे च गान्धारादौ नृपेऽपि च ॥ मे० With the sun, we may explain 'राम तस्य राग (redness) तेन रचित' possessing the redness of परशुराम &c पृथु (broad) विकट (formidable) कार्त्तवीर्यस्य असकृत् (the hump like or peak like shoulder) तस्य कुट्टाकं कुठार तस्य तुण्डेन तटानि (chopped off) कण्ठकुहराणि तेषां रुधिरकुल्याप्रणाला तेषां सहस्रेण पूरित दूरलोधी stretching far and wide (applies to the lake and to the sun's rays also) रुधिरस्याय रौधिर For the five lakes of blood and for the destruction of क्षत्रियस, see pp 152, 38 मयेन निगूढानि (concealed) करचरणमुण्डानि यस्य स चासौ मण्डलाकृतिश्च that presented the shape of a sphere because the hands &c were contracted through fear The sun also is मण्डलाकृति गुरु गरुडस्य नखपञ्जर तेन आक्षेप तेन क्षपण (smashing) तेन क्षित क्षतज (blood) तेन उक्षित (sprinkled) विगता असव यस्य (dead) Remove the comma after विभावसु कमठ tortoise See महा० आदिपर्व chap 29-30 विभावसु and सुप्रतीक were brothers सुप्रतीक the younger asked विभा० to give him his share Thereupon विभावसु cursed him to be an elephant and सुप्रतीक cursed him to be a tortoise They were always fighting in a lake When गरुड set out for bringing nectar, he seized, carried into space and ate both of them लोभ्यमानो नभसि—the sun also rolls in the sky अरुण गर्भे यस्य स ०गर्भं मासपिण्डाण्ड the egg containing a mass of flesh forming the embryo Aruna The sun is also round (like an egg) and is like the red flesh of an embryo खण्डिमानमानीत broken into pieces (with egg), reduced in effulgence ०पातेन दूयमाना दाक्षायणी तया क्षित thrown by विनता that was anxious by the passing away of the period fixed (for pregnancy) C and T following the com take the clause 'नियत क्षित' with धातुतट That construction does not yield a good sense We do not know when Meru was tossed by दाक्षायणी (which com renders by काली) कद्रु and विनता were two of the daughters of

दक्ष and wives of कश्यप Her husband said that कद्रू would have a thousand sons and विनता only two कद्रू gave birth to 1000 serpents 'अण्डाभ्या विनतायास्तु मिथुन न व्यदृश्यत । तत पुत्रार्थिनी देवी श्रीडिता च तपस्विनी ॥ अण्ट विभेद विनता तत्र पुत्रमपदयत । अय्यर्धकायसम्पन्नमितरेणाप्रकाशता ।' आदिपर्ण 16 16-17 धातु रो like the slope of Meru containing metallic ores Meru is a mountain of gold, the sky suffused with the glow of evening resembled it, and the disc of the sun looked like चरु असुरवधाय अभिचार तस्य चरु तस्य पचन तस्य पिशुन (सूचक) indicating the cooking of an oblation in some magic rites for the destruction of the demons For अभिचार see p 145 A चरु (oblation of rice) may be smeared with red powder If the gods wanted to perform any rite for असुरवध, they would do so on Meru We may also take असुर पिशुन with कटाह In that case we have to look upon धातु मेरो as an independent clause by itself (the disc of the sun being red like the slope of Meru) शोणितकायेन कषायित कुक्षि यस्य the sides of which are red with the decoction of blood For विसङ्कट see p 122 कटाह स्य the cauldron of बृहस्पति The sun looks like a cauldron बृहस्पति is the priest of the gods The poet fancies that he was engaged in boiling in a cauldron an oblation for the purpose of killing the असुरस सद्यो गलित गजदानवस्य (गजासुरस्य) लोहित (blood) तस्य उपलेपेन (smearing) भीषण मुख भोग the expanse of the round face महाभैरव is a form of शिव गजासुर was a demon, son of महिषासुर, slain by S'iva The sun was भीषण like the application (उपलेप) of the blood &c ०जले प्रतिविम्बिता रविविम्बराजि तेन भास्वर अञ्ज (cloud) तदवलम्बते इति गृहीत आर्द्रमासमार यया वासरा निभा the evening resembled a वेताल (vampire) Flesh is offered to वेताल The idea is—in the evening the sky was overspread with clouds which were suffused red by the lustre of the reflections of the sun in the ocean. The clouds are like वेताल and their glow is like मास. After night-fall, वेताल्स begin to appear (वेताला नितरां भान्ति यस्याम्) ज्वलन् सन्ध्याराग तेन रज्यमान जलप्रवाह यस्य पुराणपुरुष (विष्णु) तस्य पीवर ऊरुसम्पुट तेन पिष्टौ मधुकैटभौ तयो रुधिरपटल (pool of blood) तेन पाटल वपु यस्य अर्णसां=जलानां मधु and कैटभ were two demons born from the ear of Vishnu, when he was absorbed in Yogic sleep at the end of the Kalpa They were about to devour Brahmā The latter woke up Vishnu, who asked them to choose a boon They asked him to choose one, when विष्णु chose that they be killed by him He killed them

between his thighs 'स्वकावनावृतावूरु दृष्ट्वा देववरस्तदा । मधुकैटभयो राजन् शिरसी मधुसूदन ॥ चक्रेण शितधारेण न्यकुन्तत महायशः ॥' वनपर्व 203 35 See मार्कण्डेयपुराण chap 81 Compare 'अचिरमृदितमधुकैटभरधिरारुणेन हरिमिवोरुयुगलेन विराजमानम्' काद० p 9 अवसिते The sentence is अवसिते ० समये समनन्तर श्वेतमानु उपानीयत निशया नरेन्द्राय when the time of evening ended, immediately afterwards the moon was presented to the king (Harsha) by night अपरि कीर्त्या as if it were a goblet made from a pearl slab (presented) by the Glory of his family to him who had a thirst for drinking boundless fame The bright moon resembled a goblet of pearls His family was already glorious, just as the night may be glorious with the twinkling stars But Harsha was not satisfied with that He thirsted for glory that would embrace the whole world like the moon's rays कृत ताय who was bent on starting the कृतयुग (i.e. an era of perfect righteousness) हर्ष wanted to bring back in कलियुग the pristine righteousness of कृतयुग For कृतयुग and धर्म see pp 3, 40 The bright moon resembled a round silver coin or edict stamped with the royal seal आदिराजस्य राजत ० निवेश the stamp on silver of the primeval king's seal conferring authority (on Harsha) Night is compared to राज्यश्री (royal glory) राज्यश्री originally belonged to the first king (either Manu or Prithu) who reigned in the Krita age His authority was transferred to Harsha Authority is conferred by a शासन (copperplate or patent) impressed with the royal seal Compare for आदिराज 'पृथु प्रथमपुरुषक परिभूतवान् पृथिवीम्' हर्षचरित (3rd उच्छ्वास) Probably there is a veiled allusion राज्यश्री, Harsha's sister, called upon Harsha to assume the sovereignty of the world including her husband's realm सकल चलिताय that had set off on the conquest of all the continents For श्वेतद्वीप, see above p 190 The people from श्वेतद्वीप are all white, so the moon is aptly compared to a messenger from श्वेतद्वीप निशा is compared to आयति (Future, or, Glory) A दूत is sent either to encourage a person or to make peace with him इति shows that the chapter ends here C and T suggest that the descriptions of sunset and of moonrise indicate bloody wars and the fall of Harsha's enemy, followed by the rise of Harsha's glory

In the third Uchchhvāsa, Bāna promised to his cousins a narrative of Harsha's career and described it thus far The narrative is suddenly brought to a close

Appendix A.

A BRIEF ANALYSIS OF THE HARSHACHARITA.

Chap I & II After the usual invocation and sympathetic references to his great predecessors, Bāna gives us an account of his family and of himself which has been summarised in the Introduction (pp II-IV) and need not be repeated here

Chap III When Bāna returned from Harsha's court, he was pressed by his cousins with the request that he should entertain them with a narrative of the life and career of Harsha Bāna expressed his inability to do even the slightest justice to the remarkable career of Harsha and said that he was ready to narrate to them only a portion of the brilliant career of Harsha He then proceeded to narrate as follows In the country of S'rikantha, there is a district named Sthāpvis'vara In ages long past there reigned a king named Pushpabhūti He was a great devotee of S'iva He formed friendship with a great Saivite teacher from the Deccan named Bhāravāchārya. The latter made a present of a wonderful sword named Attahāsa to the king Pushpabhūti offered to help the S'aiva ascetic in a magic rite While engaged in his task, he had a vision of Lakshmi, who promised him that he would be the founder of a mighty line of kings, one of whom Harsha would have a most glorious career

Chap IV In Pushpabhūti's line, as time rolled on, was born Prabhākaravardhana alias Pratāpas'īla, who fought successfully against the Hūnas, the king of the Gūrjaras and the lords of Sindhu, Gāndhāra, Lāta and Mālava His queen was Yas'omatī. The king was a great devotee of the sun Rājyavardhana was the first child of the king and the queen Then was born Harsha on the 12th of the dark half of the month of Jyeshtha The birth of Harsha was heralded by auspicious signs prognosticating his future greatness When Rājyavardhana was in his sixth year and Harsha was an infant just beginning to take a few steps with the help of his nurse and prattling a few indistinct words, a daughter named Rājyas'ri was born to the king and queen About the time of the

birth of Rājyas'ri, queen Yas'omati's brother handed over to the king Prabhākaravardhana his son Bhandin about eight years old as a companion to the two princes, between whom and Bhandin sprang up a close and intimate friendship. The king in course of time brought, as companions for the growing princes, two brothers, sons of the king of Mālava, named Kumāragupta and Mādhavagupta, the elder Kumāragupta being about 18 years old at the time. These two followed the princes like their shadow. When Rājyas'ri grew up an accomplished princess she was married to Grahavarman, the eldest son of Avantivarman of the Maukhari family. Rājyas'ri went with her husband to his country of Kānyakubja.

Chap V When Rājyavardhana was old enough to bear arms, Prabhākaravardhana sent him accompanied by hereditary ministers and devoted feudatories to the north against the Hūnas. Harsha accompanied him for some distance and when Rājyavardhana entered the Kaśāsa range, Harsha remained behind and devoted some time to hunting. A courier from Prabhākaravardhana announced his serious illness. He started in hot haste and riding day and night reached the capital on the third day. He saw the whole city given up to performing rites of various sects and faiths for the sake of his father. On entering the palace he found the king lying in the clutches of death with queen Yas'omati weeping over him. Two days afterwards when the king's condition became hopeless, Yas'omati ascended the funeral pyre and the king died a short time afterwards. Harsha performed the funeral rites and anxiously waited for the arrival of his elder brother to whom he had already despatched swift messengers.

Chap VI About a fortnight after the death of Prabhākaravardhana, Rājyavaradhana arrived wounded in his successful war against the Hūnas and with a thin growth of hair on his chin. The next day Rājyavardhana announced his intention of refusing the throne and of taking to a life in the forest. Harsha was taken aback by the strange resolve of his brother and had a mind to follow him, when one of Rājyas'ri's attendants, named Samvādaka, threw himself into the hall where the brothers sat and narrated a harrowing tale. He told Rājyavardhana that on the very day on which the news

of Prabhākaravardhana's death reached Kānyakubja (Kanoj), Grahavarman, the husband of Rājyas'ri, was slain by the king of Mālava, that Rājyas'ri was put into prison at Kānyakubja with fetters on her feet like a brigand's wife and that the king of Mālava had designs even against Sthānvis'vara. On that very day Rājyavardhana, who did not listen to Harsha's entreaties that, though a boy, he should be allowed to accompany him, started against the king of Mālava accompanied by Bhaddin with ten thousand cavalry. After many days had elapsed, Harsha saw Kuntala, a high cavalry officer and a great favourite of Rājyavardhana, coming with sorrow written on his face. He brought the news that Rājyavardhana, though he subdued with ease the Mālava prince, was treacherously slain by the king of the Gaudas, who had induced Rājyavardhana to go alone to the former's place. Sumhanāda, the old and faithful commander-in chief of Prabhākaravardhana, encouraged Harsha to avenge his brother's death. Harsha took the vow of destroying the Gauda king and dictated to his minister for foreign affairs named Avantī a proclamation to be sent to all kings either to submit to Harsha or to offer battle. The next morning, Harsha called Skandagupta, the chief of his elephant hosts, and asked him to get ready his whole army for an expedition. Skandagupta applauded Harsha's project but implied his master to learn the lesson of distrust from the fate of Rājyavardhana and narrated for his master's edification the stories of numerous former kings that fell victims to treachery and intrigue.

Chap VII. A few days afterwards Harsha crowned himself and set out on an auspicious day, after worshipping Śiva. The first halt was made not far from the capital (Thanesar) on the banks of the Sarasvatī. There the chief accountant of the village waited upon him with a golden seal marked with the emblem of the bull and requested Harsha to issue a charter. The next day Harsha marched on with his vast army. When the day's march was over, he gave audience to Hamsavega, a confidential messenger of Kumāra alias Bhāskaravarman, king of Prāgyyotisha (Assam). The messenger announced that the prince of Assam desired to form an undying friendship with Harsha and offered many wonderful presents, the chief of which was a miraculous parasol that

originally belonged to Varuna. At night Hamsavega informed Harsha how the parasol came into the possession of the kings of Assam. He traced the descent of Kumāra alias Bhāskaravarman from Naraka and mentioned that Kumāra was the great-great-grandson of Bhūti-varman, great-grandson of Chandramukhavarmān, grandson of Sthiti-varman and son of Susthira-varman alias Mrigāṅka from his queen S'yāmādevī. Bhāskaravarman was a devotee of Ś'iva and desired the friendship of Harsha. Harsha was highly pleased with the king of Assam and sent back Hamsavega with numerous presents. Harsha then proceeded for several days against his enemy (the king of Gauda). On the way he met Bhandin who brought with him the booty wrested from the Mālava king by Rājyavardhana. He brought news that after Kānyakubja was seized by Gupta, Rājyas'ri escaped from prison and had betaken herself to the Vindhya forest. Harsha then asked Bhandin to march against the Gauda king and himself entered the Vindhya forest in search of his unlucky sister.

Chap VIII After roaming about in the forest for several days, he met Vyāghraketu, son of the Bhil chieftain S'arabhaketu, who presented to Harsha a young Bhil by name Nirghāta, the commander-in-chief of the Bhils. He informed the king of an ascetic named Divākaramitra who was a convert from Brahmanism to Buddhism. Harsha remembered him as the friend of Grahavarman from the latter's childhood. Harsha resting his right hand on the shoulder of Mādhavagupta went to the hermitage of Divākaramitra, where he saw the latter surrounded by pupils and students of various sects. Just then a Bhikshu came unexpectedly and informed his teacher Divākaramitra that a woman of noble birth was about to burn herself for grief in the neighbourhood. Harsha hastened with the Bhikshu leading the way and saw his sister ready to perish in fire. From his sister he learnt how she was helped out of prison by a noble named Gupta at the time of the tumult of the Gauda king in Kānyakubja, how she then heard of the death of Rājyavardhana, how she gave up food on hearing it, how she came to the Vindhya forest and how in despair she prepared to burn herself. Divākaramitra then made to Harsha a present of a necklace named Mandākinī, brought by Nāgārjuna from the Nāgas in Pātāla and handed over to Sātavāhana, over-

lord of the Deccan. Rājyas'ri expressed to her brother her wish to put on the red robe. Harsha implored her to remain with him till he carried out his vow of destroying the Gauda king and requested Divākaramitra to be the spiritual adviser of his sister. He further said that after fulfilling his vow, he would himself assume the red robes along with his sister. When Divākaramitra acceded to the wishes of Harsha, the latter returned to his army encamped on the banks of the Ganges.

Here the narrative of Harsha's career comes to an end.

Appendix B.

सुप्रभातस्तोत्रम्.

ओं नमो बुद्धाय । स्तुतमपि सुरसङ्घे सिद्धगन्धर्वयक्षैर्दिवि भुवि सुविचित्रे
 स्तोत्रवाग्भिर्वतीशै । अहमपि कृतशक्तिर्नैमि सम्बुद्धमार्वं नमसि गरुडयाते किं
 न यान्ति द्विरेफा ॥ १ ॥ क्षपितदुरितपक्ष क्षीणानि शेषदोषो द्रवितकनकवर्णं
 फुल्लपद्मायताक्ष- । सुरचिरपरिवेष सुप्रभामण्डलश्रीर्दशबल तव निल सुप्रभात प्रभातम्
 ॥ २ ॥ मदनवलविजेतु कापथोच्छेदकर्तुंस्त्रिभुवनहितकर्तुं स्त्रीलताजालहर्तुं । शमसुख
 फलदातुर्भेत्तुरज्ञानशैल दशबल तव ॥ ३ ॥ असुरसुरनराणां योऽग्रजन्माग्रदैव सकलभु
 वनधातौ लोकसृष्ट्यैकशब्द । स्वपिति मनुजधाता पद्मयोनि स्वयम्भूर्दशबल ॥ ४ ॥
 उदयगिरितटस्यो विद्रुमच्छेदताम्रस्तिमिरकुलनिहन्ता चक्षुरेक प्रजानाम् । रविरपि मद-
 लोल सर्वथा सोऽपि सुप्तो दशबल ॥ ५ ॥ द्विरददशनपाण्डु शीतरश्मि शशाङ्कस्तिलक
 हव रजन्या शर्वचूडामणिर्यै । अविगतमदराग सर्वथा सोऽपि सुप्तो दशबल ॥ ६ ॥
 प्रवरसुजचतुष्क षोडशार्धवक्त्रो जपनियमविधिज्ञ सामवेदप्रवक्ता । अमलकमलयोनि
 सोऽपि ब्रह्मा प्रसुप्तो दशबल ॥ ७ ॥ कुवलयदलनील पुण्डरीकायताक्ष सुररिपुवरहन्ता
 विश्वकृद्विश्वरूपी । हरिरपि चिरसुप्तो गर्भवासैरमुक्तो दशबल ॥ ८ ॥ हिमगिरिशिखरस्य
 सर्पयज्ञोपवीतस्त्रिपुरदहनदक्षो व्याघ्रचर्मोत्तरीय । सह गिरिवरपुत्र्या सोऽपि सुप्तस्त्रि-
 शङ्खी दशबल ॥ ९ ॥ ज्वलितकुलिशपाणिर्दुर्जयो दानवानां सुरपतिरपि शङ्ख्या विभ्रमे
 मूढचेता । अनिशि निशि च सुप्त कामपङ्के निमग्नो दशबल ॥ १० ॥ हिमशशि-
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 ऽपि सुप्ता दशबल ॥ १५ ॥ ऋषय इह महान्तो वत्सशृङ्गजिवाद्या ऋतुपुलहवशिष्ठा-
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 तस्मै ॥ २२ ॥ तीर्थेषु गोकुलशतानि पिबन्ति तोयं तृप्तिं ब्रजन्ति न च तत्क्षयमभ्युपैति ।
 एव मुने कविशतैरपि सस्तुतस्य न क्षीयते गुणनिधिर्युष्मासागरस्य ॥ २३ ॥ स्तुत्वा लो-
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 यत्पुण्य समुपाजितं खलु मया तेनैव लोकोऽखिल प्रत्यये स्तुतिहापतो दशबले अद्वा
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Appendix C



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